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A CATALOGUE OF THE TURKISH MANUSCRIPTS AND MINIATURES



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406. SULAYMĀN NĀMA
f.2b. THE COURT OF SOLOMON

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A CATALOGUE OF THE
TURKISH MANUSCRIPTS AND
MINIATURES

BY
V. MINORSKY

Professor Emeritus in the University of London

WITH AN INTRODUCTION BY THE LATE
J. V. S. WILKINSON



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DEDICATION

To the memory of

SIR EDWARD DENISON ROSS, C.I.E., D.Litt., &c.

who, through his remarkable gifts as a linguist
and orientalist, together with his wide human
sympathies, rendered notable services to the
promotion of oriental learning and the under-
standing of the East by the West.



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FOREWORD

TURKISH fine books and miniatures, though closely related to those of Persia, contain interesting features of their own. They are, however, not very well known, largely because the European public collections are rather weak in good examples. I have been fortunate in acquiring a varied collection which includes some outstanding works, and I hope that this Catalogue will be a help to scholars and art-lovers alike.

As with the Persian Catalogue, a rather smaller size of book has been adopted than that chosen for my Indian Catalogue. This should afford greater convenience in handling.

For the cataloguing of the manuscripts and miniatures I am indebted to Professor V. Minorsky, while the artistic aspect has been treated by the late Mr. J. V. S. Wilkinson, the general editor of my Oriental catalogues. I trust that the excellent plates, so important for publications of this nature, which Messrs. Emery Walker, Ltd., have prepared, will be generally appreciated.

A. CHESTER BEATTY



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LIST OF MANUSCRIPTS

401	DİVÂN OF HİDÂYAT	page	1
402	TAQVİM ('ALMANAC')		3
403	SAYINGS OF 'ALİ		6
404	A FOLIO ('DÉCOUPÉ') FROM HUSAYN BAYQARA'S POEMS		7
405	A POEM BY AMİN IN PRAISE OF MUHAMMAD II		7
406	SULAYMÂN-NÂMA BY FIRDAUSÎ OF BRUSA		9
407	ISKANDAR-NÂMA BY AHMADÎ		10
408	NAVÂ'I'S <i>CHIHIL HADITH-I RASÛL</i>		12
409	DİVÂN OF MİR 'ALİ-SHİR NAVÂ'I		13
410	THANÂ'I'S <i>SHAWÂHID AL-NUBUWWA</i>		15
411	DİVÂN OF MİR 'ALİ-SHİR NAVÂ'I		16
412	DİVÂN OF 'ÂLİ		18
413	HISTORY OF SULTÂN SULAYMÂN		19
414	<i>ZUBDAT AL-TAWÂRIKH</i> BY LUQMÂN-I 'ASHÛRÎ		21
415	TWO SPECIMENS OF FAKHRÎ'S 'DÉCOUPÉ' SCRIPT		25
416	BUDGET OF ENDOWMENTS OF THE HOLY PLACES		26
417	COLLECTION OF PRAYERS		27
418	<i>NASAB RASÛL ALLÂH</i>		29
419	LIFE OF MUHAMMAD BY DARÎR		30
420	BÛŞİRÎ'S <i>BURDA</i>		40
421	VAQF-NÂMA OF DÂVÛD-AGHA		41
422	VAQF-NÂMA OF PRINCESS FÂTİMA-SULTÂN		42
423	GENEALOGIES		43
424	ANTHOLOGY		45
425	LEAVES FROM AN ANTHOLOGY		46
426	ALBUM OF CALLIGRAPHY		48
427	A COMPOSITE MANUSCRIPT		49
428	<i>YÛSUF-U-ZULAYKHÂ</i> BY HAMD-ALLÂH CHELEBÎ		50
429	BOOK OF PRAYERS		52
430	DİVÂN OF BİHİŞTÎ		53
431	VAQF-NÂMA OF 'OTHMÂN-AGHA		54
432	<i>KÂSHIF AL-MAKTÛM</i> (BY RÂZÎ)		55
433	<i>MAKHZAN AL-ASRÂR</i> OF MİR HAYDAR		56

LIST OF MANUSCRIPTS

434	ASTROLOGICAL ALMANAC	page 58
435	<i>RIYĀḌ AL-SHU'ARĀ</i> BY RIYĀḌĪ	60
436	ANTHOLOGY	63
437	<i>NAṢIḤAT AL-MULŪK</i> BY SARĪ 'ABDULLĀH	64
438	'ĀSHĪQ-CHELEBĪ'S <i>TADHKIRAT AL-SHU'ARĀ</i>	66
439	ALBUM OF PAINTING AND CALLIGRAPHY	68
440	DIVĀN OF FUḌŪLĪ	71
441	ANTHOLOGY	73
442	VAQF-NĀMA OF PRINCESS FĀṬĪMA AND IBRĀHĪM-PĀSHĀ	74
443	INDICATOR OF THE KA'BA	78
444	<i>AL-DURR AL-MUNAẒẒAM</i> (BY BISTĀMĪ)	80
445	ALBUM OF CALLIGRAPHY	82
446	<i>KHULĀṢAT AL-TABYĪN</i> BY MUḤAMMAD AS'AD	83
447	ALBUM	83
448	MAJMŪ'A	85
449	BOOK OF PRAYERS	86
450	SIX THEOLOGICAL TREATISES	87
451	<i>KHAZĪNAT AL-MA'ĀRIF</i> BY 'IRFĀNĪ	88
452	<i>LAṬĀ'IF-I DURŪB</i>	89
453	ANTHOLOGY	90
454	TAQVĪM	91
455	CALLIGRAPHY	92
456	TAFTAZĀNĪ'S <i>MUṬAWWAL</i>	93
457	MUFRIDĀT	94
458	DIVĀN OF DĀNISH	94
459	<i>DALĀ'IL AL-KHAYRĀT</i> (I)	96
460	<i>DALĀ'IL AL-KHAYRĀT</i> (II)	97
461	<i>BAHĠAT AL-MANĀZIL</i>	98
462	<i>DALĀ'IL AL-KHAYRĀT</i> (III)	99
463	BOOK OF PRAYERS	100
464	BOOK OF PRAYERS	102
465	DIVĀNS OF NUṢRAT AND 'AZĪZ	102
466	MEDICAL NOTES	103
467	ALBUM OF EXTRACTS	104
468	<i>DALĀ'IL AL-KHAYRĀT</i> (IV)	105
469	IJĀZA (DIPLOMA)	106
470	<i>KANZ AL-ḤAQQ AL-MUBIN</i>	107
471	DIVĀN OF RĀTĪB	108



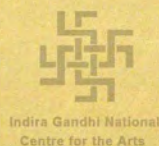
Indira Gandhi National
Centre for the Arts

ADDITIONAL MANUSCRIPTS

472	<i>GĦARĪB-NĀMA</i> BY 'ĀSHĪQ-PĀSHĀ	page 109
473	<i>KITĀB AL-'ARŪḌ</i> BY 'ABDULLĀH-MUNSHĪ	110
474	<i>NAFAḤĀT AL-UNS</i> (IN PERSIAN)	112
475	NAMES OF GOD, ETC.	113
476	<i>MATHNAVĪ-YI MA'NAVĪ</i> (IN PERSIAN)	114
477	A SPECIMEN OF FAKHRĪ'S 'DÉCOUPÉ' SCRIPT	115
478	A SPECIMEN OF 'DÉCOUPÉ' SCRIPT	115
479	<i>MANĀFI' AL-NĀS</i> BY NIDĀ'Ī	116
480	TWO MEDICAL TREATISES	118
481	TWO MINIATURES	119
482	<i>ḤADĀ'IQ AL-ḤAQĀ'IQ</i> BY NAU'I-ZĀDA	120
483	MUṢṬAFĀ FAYḌĪ'S EIGHT MEDICAL TREATISES	121
484	<i>MAGHZ AL-ṬIBB</i>	122
485	VAQF-NĀMA OF SULAYMĀN-PĀSHĀ	123
486	TWO TREATISES ON FARRIERY	124
487	<i>AL-SAB' AL-SAYYĀR</i> BY MUḤAMMAD RIḌĀ	125
488	<i>DALĀ'IL AL-KHAYRĀT</i> (V)	127
489	NĀ'ILĪ'S <i>RŪZ-NŪMĀ</i>	127
490	ARABIC ALPHABET	128
491	<i>NIHĀYATUL-BAḤḤAT</i> BY SHABISTARĪ	129
492	<i>BAYṬĀR-NĀMA</i> BY KAN'ĀN EFENDĪ	130
493	PRAYERS	131

CHRONOLOGICAL TABLE OF MANUSCRIPTS

<i>No.</i>	<i>Years A.D.</i>	<i>No.</i>	<i>Years A.D.</i>
472	14th-15th c. (?)	426	16th c.
402	c. 1450	427	16th c.
401	1478	479	16th c.
473	c. 1480	429	16th c.
403	1487	480	late 16th c.
404	c. 1500	422	c. 1600
405	c. 1500	428	16th-17th c.
406	15th-16th c.	439	16th-17th c.
475	early 16th c.	481	early 17th c.
407	1518	433	c. 1600
408	1524	431	1601
476	1529	434	1620
409	1533	435	1630
410	1554	436	1632
411	1564	482	c. 1634
413	1579	437	1649
414	1583	483	1652
415	16th c.	484	1657
477	16th c.	485	1686
478	16th c.	412	17th c.
416	1593	430	17th c.
417	1593	432	17th c.
418	1594	438	17th c.
419	1595	440	17th c.
420	1595	441	1724
474	1595	442	1729
421	1597	445	1733
423	c. 1598	443	1738
424	16th c.	487	1739
425	16th c.	446	c. 1740



CHRONOLOGICAL TABLE OF MANUSCRIPTS

<i>No.</i>	<i>Years A.D.</i>	<i>No.</i>	<i>Years A.D.</i>
444	1747	459	1782
449	1749	460	1784
447	c. 1750	461	1790
450	1752	462	1792
488	1764	463	1798
457	1765	464	1798
451	before 1773	489	1799
458	1779 (?)	465	1808
448	18th c.	466	early 19th c.
452	18th c.	467	1843
453	18th c.	492	1846
454	18th c. (?)	468	1859
455	18th c. (?)	469	1864
456	18th c.	470	1889
490	18th c.	471	1890
491	18th c.	493	1903



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TABLE OF PLATES

<i>Frontispiece.</i>	406. Sulaymān-Nāma. f. 2b. The Court of Solomon. In colour.
PLATE 1.	401. Hidāyat, Dīvān. (a) f. 19b. Prince with Attendants. (b) f. 70b. Garden scene.
PLATE 2.	406. Sulaymān-Nāma. f. 1b. The Court of Solomon.
PLATE 3.	409. Mīr 'Alī Shīr, Dīvān. f. 94b. A Polo Match.
PLATE 4.	f. 158. Majnūn approaching Laylā's Tent.
PLATE 5.	413. History of Sulṭān Sulaymān. f. 14b. A Persian Messenger brings Presents to the Sulṭān.
PLATE 6.	f. 28. Destruction of the Fort of Saint Elmo.
PLATE 7.	f. 38. The Sulṭān's Pilgrimage to Eyyub.
PLATE 8.	f. 60b. The Bridge on the Drava.
PLATE 9.	f. 64b. The Sulṭān with his army. In colour.
PLATE 10.	f. 65. The Forts of Szigetvar.
PLATE 11.	f. 117. The Sulṭān's Funeral.
PLATE 12.	f. 119. The Mosque of Sulaymān.
PLATE 13.	414. Luqmān, Zubdat al-Tawārīkh. f. 34. Map of the World.
PLATE 14.	f. 61b. Noah's Ark.
PLATE 15.	f. 68b. Abraham's Sacrifice of Isaac.
PLATE 16.	f. 121. Ascension of Muḥammad.
PLATE 17.	419. Life of Muḥammad. f. 14. The Companions congratulate 'Alī.
PLATE 18.	f. 44. The Jewish Women accept Islam on seeing Fāṭima's Cloak.
PLATE 19.	f. 87b. Ṭalḥa wooing Ghamza.
PLATE 20.	423. Genealogies. f. 20b. Moses and other Prophets.
PLATE 21.	f. 21b. The Prophet Muḥammad, the Four Caliphs and others.
PLATE 22.	f. 26b. The Sulṭāns Orkhan, Murād I, Bāyazīd I and Muḥammad I.
PLATE 23.	424. Anthology. (a) f. 60. Angels in a Garden. (b) f. 104. King on Horseback with Attendants.
PLATE 24.	427. Composite Manuscript. f. 20. The Sepulchre of Muḥammad.
PLATE 25.	428. Yūsuf-u-Zulaykhā. f. 57b. Joseph bidding farewell to his Brothers. In colour.

PLATE 26.	(a) f. 107. Zulaykhā catches sight of Joseph. (b) f. 67b. Joseph and the Dragon.
PLATE 27.	429. Book of Prayers. ff. 31b, 32, 64b and 39. Decorated pages.
PLATE 28.	434. Astrological Almanac. (a) f. 18. Venus. (b) f. 18b. The Sun.
PLATE 29.	439. Album. f. 2b. A Falconer; Two Youths by a Stream.
PLATE 30.	(a) f. 6. Two Horsemen. (b) f. 10b. Two Youths standing.
PLATE 31.	f. 7. A Dragon.
PLATE 32.	f. 9. A Banquet.
PLATE 33.	(a) f. 11. A Lion. (b) f. 8. Camel and Two Men.
PLATE 34.	(a) f. 12b. A Youth seated. (b) f. 4. A Mounted Archer.
PLATE 35.	440. Fuḍūlī, Dīvān. (a) f. 18. Prince with Attendants in a Garden. (b) f. 55. Youth and Shaykh.
PLATE 36.	443. Indicator of the Ka'ba.
PLATE 37.	444. Al-Durr al-Munazzam. (a) f. 272. A Horseman with Guide. (b) f. 234b. Map of the World. (c) f. 260. A Ship on the Nile.
PLATE 38.	447. Album. f. 6b. The Medina Sanctuary.
PLATE 39.	460. Dalā'il al-Khayrāt. ff. 13b and 14. Mekka and Medina. 463. Book of Prayers. ff. 95b and 96. Muḥammad's Tomb and Medina.
PLATE 40.	474. Nafaḥāt al-Uns. f. 79. The Martyrdom of Maṣṣūr al-Ḥallāj.
PLATE 41.	f. 219b. The Shaykh 'Ubaydullāh and his Disciples.
PLATE 42.	f. 248b. Dancing Dervishes of the Mevlevī Order.

SULTANS OF TURKEY

FROM MUHAMMAD II TO 'ABD AL-HAMID II

MUHAMMAD II	1451-81	AHMAD II	1691-5
BAYEZID II	1481-1512	MUSTAFA II	1695-1703
SELIM I	1512-20	AHMAD III	1703-30
SULAYMAN I	1520-66	MAHMUD I	1730-54
SELIM II	1566-74	'OTHMAN III	1754-7
MURAD III	1574-95	MUSTAFA III	1757-74
MUHAMMAD III	1595-1603	'ABD AL-HAMID I	1774-89
AHMAD I	1603-17	SELIM III	1789-1807
MUSTAFA I	1617-18	MUSTAFA IV	1807-8
'OTHMAN II	1618-22	MAHMUD II	1808-39
MUSTAFA I (second time)	1622-3	'ABD AL-MEJID	1839-61
MURAD IV	1623-40	'ABD AL-'AZIZ	1861-76
IBRAHIM	1640-8	MURAD V	1876
MUHAMMAD IV	1648-87	'ABD AL-HAMID II	1876-1909
SULAYMAN II	1687-91		



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INTRODUCTION

THE present work, the publication of which has been delayed by the war and its consequences, is the second of three catalogues planned for the chief collections of Islamic and Indian Manuscripts and Miniatures formed by Mr. Chester Beatty during the last three decades. The first catalogue, of Mughal and other Indian works, appeared in the year 1936; the extensive Persian Catalogue is in active preparation; others are on the way.

These three catalogues form a distinct group, and may be regarded as parts of a single whole. Moreover, they inevitably overlap to some extent; this is because of the double nature, artistic and literary, of the collections. For instance, the language of the manuscripts described in the Indian Catalogue is Persian, though the miniatures are the work of Indian artists. If that catalogue had been a purely literary one, it would have been called 'Persian'. The Persian Catalogue similarly includes manuscripts written in Arabic but executed by Persians. The Turkish Catalogue is even more anomalous, containing as it does accounts of works written in Ottoman Turkish and in the Turki spoken in Persia and in Central Asia, and of examples of the book arts as practised in Turkey, though the language of the text is Persian or Arabic. It has sometimes, in fact, been difficult to decide in which catalogue a manuscript should find a place. Two examples will serve to illustrate this point. The very rare text of No. 401 is in a Turcoman dialect, but the manuscript (made for a Turcoman ruler) is an exquisite example of Persian rather than Turkish book art, though it has certain peculiar features. No. 476, on the other hand, is a manuscript of the celebrated Persian *Mathnavi*, but it is included here because it is a typical Turkish 16th-century illuminated manuscript.

In general, as may be seen from Professor Minorsky's summary in his Foreword, this collection includes more manuscripts of textual and historical importance, and of character outside the ordinary, than the Indian one. Containing, moreover, as it does, accounts of many varied examples illustrating a branch of Islamic art which has not hitherto been comprehensively studied, an illustrated catalogue of this description has a somewhat special interest.

The sources of the general Islamic style, the characteristics of which are so distinctive in every field of art, were many, for ever since the early centuries of Islam, craftsmen of the various centres were again and again transported by conquerors, or attracted by prospects of gain, to foreign Courts, while, in addition, works of art were conveyed from one land to another, and served as models. Islam, too, owed much to pre-Islamic times and non-Islamic countries. While the character of the general style accordingly doubtless owed more to the genius of the Persians than to that of any other race, it is hard to estimate with close precision the contributions of particular peoples or localities to the common stock. Though the Turks have never ranked among the great artist nations of the world, they have not lacked aesthetic sensibility. Their love of

INTRODUCTION

flowers,¹ their fine taste in clothes—at least before their adoption of European dress—and in music all go to prove this. The sultans in particular were often interested patrons of the architects and artists of every kind who were encouraged at their Courts, Turkish textiles and ceramics are justly famous, and the glorious mosques and *turbehs* combined with nature to make the most beautiful capital in the world even more beautiful.²

Turkish painting, like the Mughal painting of India, originated from a deliberate attempt to transplant Persian conceptions to foreign soil through the teaching of Persian masters and the copying of Persian originals. In both countries it was primarily a Court art, and was, as the younger sister of calligraphy, mostly confined to the illustration of manuscripts: chronicles, poems, astrological works, &c.; in this all the characteristic Persian features were naturally continued. But Indian painting quite early began to change its character. It was fostered quite openly, in defiance of the precepts of Islam, by the Emperors themselves, who took a close interest in the work of their painters, and acquainted them with examples of European art; they accordingly adopted to a certain extent several Western conventions, such as modelling and perspective. The Indian painters, in addition, were the inheritors of an ancient indigenous tradition, in which formula and realism were combined. Mughal painting accordingly became a blend—at its best a brilliant synthesis—of three distinct elements, and typical Mughal miniatures by the middle of the 17th century bear but little resemblance to those of Persia.

Many of the examples of Turkish painting which have come down to us are not far separated in time from the hey-day of Mughal art, but the two styles are far apart. It is interesting to set the manuscript of the 'History of Sultan Sulaymān' (one of the outstanding manuscripts—No. 413—described in this catalogue) alongside the great Mughal *Akbar-nāma*, also in the Chester Beatty Collection. The manuscripts are divided by about a quarter of a century; they are similar in aim, celebrating the careers of two mighty Emperors, and illustrating their every detail, in full colour and splendour; but the miniatures—apart from the fact that they depict two different worlds—are very dissimilar in character. In both cases they show some traces of the impact of Western painting upon the Persian tradition, but this is more apparent, and altogether differently manifested, in the Indian illustrations, which draw largely besides from obviously Indian sources. It is more difficult to isolate any powerful native element in the Turkish book. This remains true of later work, and Turkish painting continued all along—at least till it became more thoroughly Europeanized—to be essentially a provincial variety of the Persian.

The generally close adherence, accordingly, of the Turkish painters to the Persian manner inevitably invites comparison with masters of line and colour who knew no rivals in their own particular style. It must always be remembered that 'Turkish' paintings include the work not only of Persians but of a proportion of Georgians and Armenians, the extent of whose contributions cannot be exactly estimated. Broadly speaking, however, it may be said that the Turks had not the Persians' susceptibility to natural beauty, nor their sublimating imagination, nor their pervasive refinement. The

¹ A love which appears clearly in the tulips, roses, and carnations so prominent in Turkish decorative patterns, and in the fondness for flower paintings, noticed by European travellers.

² 'The most superb combination of city and gardens, domes and shipping, hills and water, with the healthiest breeze blowing over all, and above it the brightest and most cheerful sky.' (Thackeray.)

touch is heavier, the colour-sense less impeccable (even when not positively crude), the line often lacks spontaneity, the figure-drawing is frequently stiff and mechanical. There are, of course, exceptions. Some of the line work, even as late as the 18th century, has individuality and charm, and can stand comparison with the best Persian drawings. Sometimes one comes across a colourist of real talent. Of bold sweeping designs there is no lack of obviously Turkish examples, though the painters have a preference for rectangular patterns and stereotyped arrangements, often in 'compartments'. At times some degree of European perspective and modelling is introduced, and perhaps there may be a trace of Italian influence in the designs of certain of the more ambitious compositions, but this is not generally incorporated into the style. In the figures, the Turks are fonder of both frontal views and full profiles than the Persians, who preferred the three-quarter profile. In depicting actual movement Turkish artists were not as a rule successful, though occasionally the natural movements of men and animals are happily realized. The painters on the whole were realistic rather than romantic; they did not eschew the grotesque. A special feature of the manuscript illustration is the prevalence of geographical subjects and plans—some of the paintings of battles and sieges are indeed half pictures and half plans—and architectural representations of actual buildings. Astrological works, illustrated with zodiacal and other figures, are often met with. Portraiture and battle scenes are at least as frequent as in Persian painting, and sea-battles, unknown in Persian art, are sometimes vigorously depicted. The artists, in fact, seem to have been employed largely for the purpose of perpetuating the likenesses of the Sultans and their ancestors and glorifying their wars and conquests.

The Turkish palette, though it is more varied than is usually recognized, shows a preference for strong colours and darker tones than that of Persia. Thick impastos are rather common. The most distinctive colour is a pronounced crimson, and there is a general liking for the hotter colours, reds and magentas. The blues and greens are often distinctive, and black and white are liberally employed.

In manuscript ornament, as distinct from miniature painting, Turkish craftsmanship in all periods shows considerable originality, and, though Persian example is never lost sight of, other motives and colour-schemes are incorporated. At its best, as in the splendid Koran,¹ reputedly executed for Bāyazīd II (1481-1512), Turkish illumination is of unsurpassed dignity and beauty, and more often than not, in the finer illuminated manuscripts, the ornament contains distinctive features. Of these—the most obvious of which are the employment of several tones of gold, without colours, on a plain ground (sometimes in broad lines), the fondness for complicated *tughrās*, the progressive substitution of naturalistic for stylized floral forms, the frequent use of impressed *pointillé* patterns—a mere mention will suffice here, for no account is of much service without detail illustrations.²

Calligraphy, in Turkey as in other Islamic countries, ranked as the supreme art, and the unique decorative value of the Arabic script, capable as it is of infinite variation, is

¹ In the Chester Beatty collection. See Martin, *The Miniature Painting... of Persia, India and Turkey*, plates 264-7; *Survey of Persian Art*, plate 940 B. This is probably, however, much earlier.

² Such as may be found in an admirable analysis

by Kurt Blauensteiner, 'Beispiele Osmanischer Buchkunst aus der Zeit Sultan Selims II und Sultan Murads III' (*Wiener Beiträge zur Kunst- und Kulturgeschichte Asiens*, Band X, *Studien zur Islamischen Buchkunst*, 1936, pp. 34-55).

fully realized in Turkish fine books and albums. Mention should also be made of the use of marbled paper. Marbling was a Turkish invention, and it was employed in great variety in the manuscripts, sometimes with brilliant effect, up to the present century.

Craftsmanship of a surprisingly high order survived into quite modern times. In the later work it is in a tendency to excess, a certain loss of vigour, and in the sometimes garish colours, rather than in any considerable failure in careful execution, that there is deterioration.

When all is said, we should be grateful to the Turks for their real love of fine books, and for their having left to posterity examples which, though inferior to the greatest Persian masterpieces, and lacking their especial magic, entitle those who produced them to a high, if not the very highest, place in this field of art.

No attempt will be made here to trace the history of Turkish painting in any detail. The materials available are too fragmentary, and are likely to remain so till the whole extent of the contents of the Turkish libraries is revealed. Turkish fine manuscripts and miniatures elsewhere are not very numerous. A few remarks, however, mainly on the earlier and most interesting period, seem to be called for.

The civilization of the Ottoman Turks, both in their earlier capital at Brusa, and later at Constantinople, after its conquest in 1453, had much in common with that of Persia. When settled at Constantinople, however, it would be natural that the memorials and traditions of East Christian art should have served as examples to the painters, as they did to the architects, of the new régime. But of this there is hardly any trace. Nor again does the celebrated visit to the capital of Gentile Bellini, with the example of his teaching, seem to have had any deep or lasting effect on Turkish painting.¹ There is not, however, unfortunately, much material before the 16th century on which to base conclusions. M. Sakisian believes that he has detected in a drawing at the Old Serai an early portrait, from the life, of Muḥammad the Conqueror. The shadows and modelling in this would suggest a certain degree of Western influence. But it is not certain that the portrait is contemporary. In the two impressive illustrations to the *Sulaymān-nāma*² there are slight Western reminiscences. The manuscript was apparently executed for Bāyazīd II. These paintings are, however, as far as we know, unique; there seems at least to be no close parallel to them, and in a manuscript of Sheikhi's *Khusrev u Shirin* at Upsala, dated 905 A.H. (A.D. 1499), the style is close to that of mid-15th-century Timurid Persia.³ The artist of this manuscript excels, it may be noted, in depicting the movements and attitudes of animals.

Muḥammad II was, as the Bellini incident proves, interested in painting; so, too,

¹ Bellini was sent by the Venetian Senate, in response to Muḥammad II's invitation. He arrived in Constantinople in 1479, and remained for over a year, painting a number of portraits and other subjects for the Sultan. Martin's remark (*The Miniature Painting of Persia, India and Turkey*, p. 92) that 'Gentile Bellini may well be called the father of Turkish miniature painting' is quite incomprehensible. Both Martin and Schulz would trace Bellini's influence in the fine double-page miniature, represent-

ing, apparently, the funeral of Murad III, in the Goloubew Collection, Boston—with which the earlier (but still a hundred years later than Bellini's visit) miniature in No. 413 of the present collection should be compared. See Schulz, *Die persisch-islamische Miniaturmalerei*, plate 153; Martin, *op. cit.*, plate 226.

² No. 406 in this collection.

³ Photographs of these miniatures were kindly shown to the writer by Dr. Carl Lamm.

were many of his successors, but the Sultans, though they, and others in high places, could in private ignore the ordinary man's deep-rooted prejudice¹ against figural art seem to have avoided making a parade of their unorthodoxy.²

The earliest known Turkish painter, Sinān Bey, is said by the 16th-century Turkish writer 'Ālī to have been a pupil of the Venetian master Pavli. The inscription on his tomb styles him as 'Painter to the Sultan Muḥammad', and Sakisian³ thinks that the above-mentioned portrait may well be by him. But no work of Sinān Bey, nor of the only known Turkish pupil of Bellini, one Shiblīzāda Aḥmad, is definitely known to have survived. The Conqueror's successor, Bāyazīd II (1481-1512), though the book arts were still practised under him, did not share his father's artistic tastes. The two illustrations in the *Sulaymān-nāma* above mentioned are apparently exceptions, and may have been considered to have been justified by their subject. It would seem that here might have been the beginnings of a great national art; but Bāyazīd was a Ṣūfī and a strict Muslim; he cleared the palace of Bellini's pictures, and also, no doubt, of those of his pupils. On the other hand, there was, apparently, even under him, an establishment of painters working at the Serai.

It was in the next reign, that of Selim I (1512-20), that the Persian arms were defeated in 1514, and hundreds of craftsmen were deported from Tabriz by the victor; these included no doubt some of the leading painters of Herat who accompanied Badī' al-Zamān, son and successor of Ḥusain Mīrzā, the Herat ruler under whom Persian painting, with Bihzād as its brightest star, had reached its zenith. From the teaching of these painters, and no doubt from the example of the Persian manuscripts which reached Constantinople at the time, Turkish painting in the 16th century acquired its main characteristics. At any rate the already powerful Persian influence was further strengthened. Selim 'The Grim' was not uncultured; he wrote Persian poetry, like his more renowned son and successor Sulaymān the Magnificent, and various Persian painters seem to have been drawn to the capital now and later. The most celebrated of these was Shāh Qulī of Tabriz, a pupil of the Persian master-painter Āghā Mīrak. For him Sulaymān, who (though with him, as with Shāh Jahān in India, the erection of splendid buildings seems to have been the ruling artistic interest) must have been genuinely interested in painting also, provided a private atelier, and paid him a salary of one hundred aspers daily, visiting him frequently and showing him many favours. One or two examples of Shāh Qulī's work have survived. The register of the guilds working at the Serai in 1525-6 shows him at the head of twenty-nine painters, some of them appointed under the two previous Sultans. Some thirty years later, it is interesting to note, the painters, according to the records, amounted to thirty-five, of whom seven were Persians.⁴ Among the existing works attributed to Shāh Qulī, one at least, a drawing of a dragon in the Old Serai Museum, is a work of distinguished quality.

¹ An amusing example of this, as late as the middle of the 18th century, occurs in one of the manuscripts described in this catalogue (No. 444), in which flowers are substituted for faces.

² See Arnold, *Painting in Islam*, pp. 38-9. The prejudice persisted, as the examples given by him clearly show, through the 18th and 19th centuries, and there are a number of accounts illustrating both the

various Sultans' interest in painting and, on the other hand, their anxiety, though they kept painters in their service, that their subjects generally should be unaware of their collections.

³ See the article 'Turkish Miniatures' in the *Burlington Magazine*, Sept. 1945.

⁴ Sakisian, *op. cit.*

The better-known 'Parī' at the Freer Gallery, Washington,¹ cannot be ascribed with certainty to this artist, and it is not easy, in the absence of stronger evidence than we possess, to estimate his influence with any precision.

Of the work of Haydar, friend and portraitist of Selim II (1566-74), two examples exist in Istanbul. Judging from the reproductions in M. Sakisian's article above referred to, this painter must have had a style of his own, not lacking dramatic power or a decorative sense.

Valī Jān was another Persian painter (like Shāh Qulī from Tabriz), who worked at the capital in the last thirty years of the 16th century. He was a pupil of Siyāvush, a Georgian. A fair number of existing figure-drawings are assigned to him; three which seem to be his work are reproduced by Sakisian (*La Miniature persane*, figures 164, 165, 166). A group of slightly coloured drawings, several being of winged figures, in various collections, has also been assigned to this artist, some of them on the basis of inscriptions.

Murād III (1574-95) appears to have had a pronounced taste for the arts. It was in his reign that the Turkish chronicler 'Ālī wrote his valuable work *Menāqib i Hunerverān*, on the Persian and Turkish calligraphers, painters, illuminators, and binders. Turkey was almost throughout the reign at war with Persia, but the Vienna Album,² presented to Murād in the year 1572, was formed before this. The miniatures in it at any rate are almost exclusively the work—or so it would seem—of Persian painters. Paintings of the period are fairly numerous. One of the miniaturists was 'Osmān, who illustrated the manuscript of the *Huner-nāma* at the Old Serai.

The present collection includes some notable manuscripts of the Court art of this time, at which the Turkish vogue for fine books was more pronounced than at any other. Though differing from each other in many details, these manuscripts confirm the impression that a general Turkish style had become established in the second half of the 16th century.³ Figure drawing—the principal figures are sometimes carefully delineated, the rest being more perfunctorily drawn—is somewhat stereotyped, and there is considerable repetition. The Turkish artists did not, however, shrink from frank literalism in the types depicted, and sometimes seem to show a definite taste for caricature. The ensembles, on the other hand, are often largely conceived. The palette shows all the characteristic Turkish traits. There is besides another type of miniature, of which the Chester Beatty Collection contains several examples, which belongs to this period and is more closely akin to Persian work.

Painting in the Turkish manuscripts of the 17th century does not reveal any marked originality, being closely based on earlier Persian Safavī art, which was often followed with much technical skill; Turkish work is sometimes distinguishable from Persian mainly by the details of costume and the colouring. The objection of many Turks to

¹ *Survey of Persian Art*, plate 915.

² Described by Emmy Wellesz in 'Die Miniaturen im Album Murads III', *Wiener Beiträge zur Kunst*, &c., pp. 55-67. Another mixed album at the Bibliothèque Nationale (Arabe 6074), described by M. Blochet in *Les Enluminures des manuscrits orientaux de la Bibliothèque Nationale*, 1926, pp. 117-19 (plates LXVIII-LXXI), which was apparently formed at Constantinople in this and the succeeding reign, is mainly

Persian in character.

³ Compare, for instance, those described by Fehmi Edhem and Stchoukine: *Les Manuscrits orientaux illustrés de la Bibliothèque de l'Université de Stamboul*, (1933), and the fine *Shāh-nāma* at Boston (see Coomaraswamy: 'Les Miniatures de la collection Goloubew' (*Ars Asiatica*, xiii), No. 97, and plates LIV-LVII; Marteau and Viver, *Miniatures persanes*, plates 110, 111).

painting inevitably restricted the free growth of a distinctive school in any way comparable to those of Persia or India, where nothing like the same disadvantages were encountered, and this no doubt explains why the art was limited in scope and largely devoted to the illustration of genealogies and portraits of the Sultans and their predecessors.¹ The first compiler of such genealogies is said to have been one Sharīf Shafī, in the time of Sulaymān the Great, and numbers of collections of this nature have survived. The fidelity of the portraits is generally open to question; likenesses of the Sultans do not always correspond closely in the various series.

Early in the 17th century Turkish artists seem to have been sometimes employed, doubtless in part by Europeans (as in India) to compile albums and picture-books illustrating local manners and customs, and the appearance and dress of notables, Court functionaries, &c. One such album is at the British Museum.² Another, apparently of the reign of Muḥammad IV (1648–87), was published in Germany in 1925.³ The pictures are not of much artistic value, however interesting as records of the time.

The names of some of the later artists are known from inscriptions and signatures and from literary sources. There was a revival of all the book arts under Sultan Aḥmad III (1703–30) and his successors, and along with artists of Turkish nationality, several foreigners, among them one Van Moor, of Valenciennes, and an Armenian, Raphael, exercised their art at the capital. There are examples of figure subjects by a certain Levni at the Serai Museum and the Bibliothèque Nationale.⁴ He was an early-18th-century painter. Another was 'Abd Allāh Bukhārī.⁵ None of these seems to have shown outstanding ability, and the increasing influence of the West no doubt stifled originality more and more.

It remains to supplement Professor Minorsky's descriptions in his catalogue by some further remarks on the paintings in this collection and other matters, which, as mentioned in the Preface, it was agreed should be considered here. Where so many different types of book art, covering over four centuries, are concerned, and where, apart from the separate paintings, illustrated manuscripts containing so many miniatures have to be discussed, detailed descriptions would require more space than the plan of these catalogues allows. These brief notes accordingly are mainly confined to the most important or interesting works, while no close analysis has been attempted of the illumination and bindings.

No. 401 is a beautiful little manuscript, which, with its gorgeous ornament, is of peculiar interest as a fine example, for so it seems to be, of the type of *de luxe* book which the 15th-century Turcoman rulers must have encouraged. The miniatures, rather simply planned, are delicately drawn and exquisitely coloured. The treatment of landscape, flowers, and ornament, the gold skies and youthful rounded Mongolian faces, the extension of the pictures into the margins, the colouring generally, are all Persian in character, but the illumination, as in the details of the two brilliant opening pages, with central medallions set in emerald green, is somewhat out of the ordinary.

¹ See on this Arnold in *The Islamic Book*, p. 96.

² Add. 23880, dated A.D. 1618.

³ *Alt-Stambuler Hof- und Volksleben. Ein Türkisches Miniaturenalbun aus dem 17. Jahrhundert.* Veröffentlicht von Franz Taeschner (Hanover).

⁴ Blochet, *Les Enluminures des manuscrits orientaux* . . . , pl. cvii.

⁵ See Sakisian, *La Peinture à Constantinople et Abdullah Boukhari* in *Revue de l'Art*, Nov. 1928.

There could hardly be a greater contrast to this than the *Sulaymān-nāma* (406), a huge manuscript which represents a rare type of Ottoman art. Judging from the two miniatures—both reproduced here—and from the fine illumination, in a style owing something to Mamlūk practice, this work must have been conceived on a splendid scale. The note of impressive dignity is maintained throughout. The two great composite pictures are of peculiar interest. Both represent Solomon, one in youth and the other in later life, surrounded by angels and birds, and with tiers of *jinn* and human figures, angels and strange monsters, arranged in rectangular panels running across the page. The style of the painting is touched obviously both by Western¹ and by Eastern contacts; there are affinities in the figures with the Mesopotamian painting of nearly 200 years earlier. The cheeks are sometimes coloured red, and in a few instances the noses are whitened; this last feature is found both in Christian and Abbasid painting. No brilliance is attempted in the restrained but satisfying colouring, with its sombre browns and greens.

Of the more ambitious kind of typically Osmanli manuscripts, No. 413, the 'History of Sultan Sulaymān', is the most sumptuous and in some respects the most interesting. Executed presumably for Murād III, it is a worthy monument to the life and achievements of the greatest of the Sultans, and the illustrations are in the finest style of the period. There are some good panoramic effects, while the stately Court scenes, depicting the Sultan in the splendour of the impressive ceremonial of his day, or those showing him with his armies, on pilgrimage or on the march, in battle, besieging a city, &c. are successfully realistic. (Some of the details are indeed gruesome enough.) The miniatures are perhaps by two different artists; there is considerable variation in the scale of the figures as well as in the colouring, though this is usually rich and pure. The Sultan himself seems to be portrayed with fairly close accuracy; it is interesting to compare his likeness here with his portrait in old age at the Bibliothèque Nationale,² but the rows of courtiers and attendants show little or no individuality. On the other hand, there are some attempts to depict European and central Asian types. The reproductions give a good notion of the character and variety of these miniatures and of their different compositional qualities, in some of which perhaps—in the spacing and arrangement—European affinities may be traced. Movement, both slow and rapid, is sometimes successfully conveyed (e.g. on f. 60). The profuse illumination is mainly Persian in character. The manuscript has a fine ornate binding.

The slightly later *Zubdat al-Tawārīkh*³ is interesting, not only as being illustrated by a known painter, Şun'ī, but as containing both numerous traditional representations of the Saints and other figures of Islamic legendary history—Adam and Eve (fully clothed); Jonah and the Whale; Abraham about to sacrifice his son, &c.—and portraits of the Sultans and their ministers, though these cannot be relied on as likenesses; the portrait of Murad III, for instance, differs strikingly from the one in the Bibliothèque Nationale.⁴ The large-scale figures are dignified enough, but the miniatures cannot be called great works of art. The colouring is rather bright. The map of the earth is of especial interest, as is the celestial map on f. 17b, with its well-drawn zodiacal and other

¹ In the dome, for instance.

² Reproduced in Blochet, *Musulman Painting*, plate CLXXIII.

³ No. 414.

⁴ Reproduced in Blochet, *Les Peintures . . .*, plate LXX.

signs. It is worth noticing that there are often two or more pictures on a page, one above the other. The manuscript has some fine ornament, and the handsome binding, less ornate than that of No. 413, should also be mentioned.

The textually important 'Life of Muḥammad' (No. 419) is profusely illustrated, and its large miniatures provide plentiful material for the study of contemporary costume, armour, tents, &c. It has been suggested that a few of the paintings contain reminiscences of other than Persian—possibly Russian—painting; but in the main they follow Persian convention fairly closely. Some of the female dresses are worthy of note. The Prophet is usually represented in green, veiled, with a tall, gold, flame halo. Fāṭima and 'Ā'isha are also veiled and haloed. One or two miniatures are particularly remarkable for the curious way in which the leaning female figures are shown. A few, obviously by another hand than the others, have a greater refinement of drawing and colour. As might be expected in a work with so many illustrations, there is a good deal of repetition, and some of the compositions are carelessly painted and poorly composed, with considerable crowding. The colours, sometimes very bright, are rather coarsely applied. The facial types are occasionally curiously ugly (e.g. in f. 107). Camels and other animals are quaintly drawn.

The illustrations in the genealogical work (No. 423) which is dedicated to Muḥammad III, and is only a few years later than the manuscript last mentioned, are quite different in character. They consist, apart from the diagrams, of figures—usually single figures, kneeling or seated—arranged inside, and sometimes projecting from, small gold roundels: a plan well known in Asiatic as well as European art. The drawing is for the most part admirable, the figures being skilfully disposed in a variety of attitudes remarkable considering the small space allowed and the limits imposed by the medallion shape. The colouring is uniformly good. The artist is fond of employing black in the clothes and other details. The ornament is careful throughout and at times minutely excellent; like the illustrations it owes much to Persian work. The binding is unusual and effective.

Of about the same period is No. 424, again a very different type of manuscript, containing some fine examples of the less ambitious type of miniature. Though the paintings are in the Persian manner, the strong colouring is clearly Turkish. The brilliantly coloured wings of the angels on ff. 60 and 87 are unusual. This is an attractive little book.

No. 425, consisting of leaves from another anthology, is much more emphatically Persian in character. In fact, though it contains Ottoman and other Turkish poems, it is actually a fine specimen of a well-known type of small Persian manuscript. Manuscripts of this kind, oblong in shape, appear to have been specially appropriated to anthologies from quite early in the 15th century, and this example should be compared with the several similar books included among the Persian manuscripts of the Chester Beatty Collection. The main features of the illumination are the gold stencilling, the pairs of confronted angels and birds, and the delicate formal ornament. This manuscript may well be earlier than the 16th century.

No. 436 is another, less ornate, example of this type of manuscript. Though written by a noted Constantinople calligrapher, it might easily be mistaken for a Persian book.

The third, larger, example of this type (No. 441) is nearly a hundred years later. Completely Turkish in character, it is a good specimen, with its broad, gold margins, its

careful ornament, marked by a liberal use of gold of several tones, its marbled end-pages, and its pretty binding, with a design of rectangles and flowers, of the later book art of Turkey a few years after Lady Mary Wortley Montagu wrote her entertaining descriptions of the country.

These three manuscripts form an instructive group.

No. 428 is distinguished, apart from its beautiful binding and ornament, by its delicately executed miniatures which are clearly the work of a Turkish artist, one, too, with an exceptionally fine colour sense. The miniatures display considerable originality, the well-known incidents of the famous story of Joseph and Potiphar's wife, repeatedly illustrated by Persian painters, often being treated in an original manner.

No. 474, which bears a date corresponding to A.D. 1595, is again of a somewhat different nature. The fine miniatures are, there can be little doubt, from a Turkish hand; palette and drawing both point to this, though Persian conventions are closely followed. The representation of the dancing dervishes—not a very common subject for illustration—is of particular interest.

Among manuscripts which are more pronouncedly Persian in character, there is no doubt that the miniatures and illumination of No. 409 are the work of Persian artists. It is interesting both textually and as a good example of the more richly illuminated books of the period. No. 411, thirty-one years later, is notable for its marginal miniatures, the character of which, in the mid-Safavī style, is no less typically Persian. The miniatures in No. 440 are in the later Safavī style of about 1625. They are of rare delicacy in colour and drawing, and are in some ways akin to those in a *Khamṣa* of Nizāmī in the Bibliothèque Nationale.¹ The illustrations in No. 433 are all later additions in the Persian early-17th-century style, except that of f. 30*a*, which is contemporary with the manuscript.

Among the astrological manuscripts, No. 402 is a rare type of early Turkish book. The ornament is allied to the Mamlūk art of Egypt; it should be compared with that in the apparently slightly later No. 473; the style of illumination of both manuscripts, though very different in each case, being outside the stream of native Turkish development. In the much later No. 434, the illustrations of astrological figures already (A.D. 1620) show considerable Western influence in the faces (ff. 19 and 20). Apart from the figures, there are some skilfully drawn flower-subjects in the borders, which may, however, be subsequent additions.

Several manuscripts contain maps and illustrations of the holy places (Nos. 427, 447, 449, 462, 488), in which growing westernization is obvious. No. 447, with its beautiful binding, picturesque miniatures, and vivid floral decoration, is a striking example of mid-18th-century book art. No. 449, profusely decorated, is an excellent specimen of a late *de luxe* manuscript; so is No. 462, still later in the 18th century, with its copious employment of gold and elaborate ornament, in which the *pointillé* technique is freely employed. No. 488 is notable for the gold text in black, gold-bordered roundels. No. 489 is the only roll in the collection; it is of vellum, carefully ornamented. No. 443, the 18th-century *Ka'ba* indicator, is not actually a book at all. Its peculiar character, and its many points of interest, have been fully described by Professor Minorsky. The script is written on varnished paper. The astrolabe attached to No. 454 is a neatly

¹ Supp. Persan, 1980 (Blochet, *Enluminures*, pp. 131-3, and plates LXXXVI and LXXXVII).

constructed wooden instrument in the shape of a quarter-circle. It is painted light brown, with some gold ornament, and the surface has been varnished.

No. 439 is typical of the kind of album, containing varied specimens of calligraphy and miniature painting, which was apparently somewhat more common in India than in Persia or Turkey. The miniatures are by different hands and of several periods. The dragon on folio 7*a* is a very fine example of a type of drawing for which Turkish artists seem to have had a special liking.

The collection is rich in examples of the illuminator's and binder's craft. Some have already been mentioned, but there are many more which illustrate the wide range of the craftsmen's resources. The following deserve special mention: Nos. 417, 426, 428, 437, 442, 445, 453 (with a particularly interesting binding of silver thread embroidery); No. 454; No. 460, a charming example of a late-18th-century ornamental book, in excellent taste, in a pretty gold-tooled binding; Nos. 463 and 464 (two versions of the same book by the same scribe, with many differences in their illumination); 467 (with a striking late lacquer binding); 469, 470; 471 (with its varied marbled paper margins); 476, 490, and 493. The last of these is worthy of note as showing the survival into the present century of many of the characteristics of traditional illumination, nearly 200 years after the foundation of the first Turkish printing works.

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PREFACE

IN order to give more prominence to the artistic aspects of the Turkish manuscripts of the Chester Beatty collection, the manuscripts and miniatures as far as possible have been placed in the chronological order of their completion, rather than in that of the composition of the original works. As explained by Mr. Wilkinson, some manuscripts in Persian (Nos. 413, 474, 476) and Arabic (Nos. 451, 491) have been incorporated in the catalogue, if there were indications that they had been copied, or executed, in Turkey and in Turkish style.

The descriptions of Nos. 401-71 were ready in proof in 1939 when the war stopped the further progress of the catalogue. Meanwhile the collection had been increased by a considerable number of accessions which have formed an additional series arranged independently in chronological order. To obviate the inconvenience of the two parallel series a general chronological table of all the items of the catalogue has been placed before the text (pp. xiii. and xiv.).

The great majority of the Turkish manuscripts are in 'Ottoman Turkish' (the present day 'state Turkish'), but some notable exceptions are in Central Asian ('Chaghatay') Turkish (Nos. 408, 411, 433) and in the Turcoman dialect usually called 'Azarbayjan Turkish' (Nos. 401, 440).

As these dialects have some phonetic particularities, and as, on the other hand, the titles of the books are mostly in Arabic and in Persian, no unification of the transcription according to the 'Ottoman' standards has been attempted. The titles have been transliterated in a conventional form, just to enable scholars to see how they look in Arabic script. On the whole the transliteration is very close to the system used by Charles Rieu in the catalogue of the Turkish manuscripts belonging to the British Museum.

As the artistic aspects of the manuscripts in the Chester Beatty Collection are referred to in the Introduction, it will be enough in this place to put on record some of the manuscripts presenting special historical, linguistic, or literary interest.

Seyyid Luqmān's 'Supplement to the history of Sultan Sulaymān' (No. 413) is a rare work based on official relations. The same author's *Zubdat al-tawārikh* (No. 414) may also reveal some new facts. A Supplement to Ṭashköprü-zāda's *Shaqā'iq*, by Nau'ī-zāda (No. 482), seems to contain some additions by the author himself. The history of the Crimea, *al-Sab' al-sayyār*, is well known, but the copy here described (No. 487) is correct and complete.

Of the original documents included in the collection are the *vaqf* deeds (Nos. 416, 421, 422, 442, 485) giving a mass of curious details on the everyday life of estates and pious foundations, and a diploma for teaching Islamic sciences.

From the philological point of view, the *Life of Muḥammad*, by Darīr (No. 419), belongs to the earliest works in Turkish of Asia Minor. The *dīvān* of Hidāyat (No. 401), as pointed out in its description, is one of the rare literary works written under the Turcoman dynasty of Aq-qoyunlu: only one other copy of Hidāyat's poems is known. Equally interesting

(and perhaps unique) is the *Kitāb al-'arūd* (No. 473) which increases our knowledge of the Turkish letters cultivated under the Mamlūk kings of Egypt.

To the earliest Turcoman-Ottoman literature belong the poems: *Gharīb-nāma* (No. 472), *Iskandar-nāma* (No. 407), *Sulaymān-nāma* (No. 406), and *Yūsuf and Zulaykhā* (No. 428). To a later epoch belong the *dīvāns* of Bihishtī (No. 430) and 'Ālī (No. 412), and two detailed anthologies by 'Ashīq-chelebi (No. 438) and Riyādī (No. 435). To facilitate the task of the students of Ottoman literature the contents of the latter have been analysed in the catalogue in great detail. The more recent poets (18th–19th centuries) represented in the collection are Dānish (No. 458), Rātib (No. 471), Nuṣrat and 'Azīz (No. 465).

Among the other classes of manuscripts should be mentioned:

(a) Theology, traditions (No. 470), and prayers, including Jazūlī's *Dalā'il al-khayrāt* represented by five copies.

(b) Occult sciences (Nos. 432, 444) and astrology, chiefly in connexion with the auguries (*aḥkām*) of 'good and bad days' (Nos. 402, 434, 489).

(c) Geography as applied to the Islamic religion (Nos. 443, 461).

(d) Medicine (Nos. 466, 480, 483, 484).

(e) Farriery (Nos. 486, 492).

(f) School-books (Nos. 490, 491) and calligraphy (Nos. 455, 457).

(g) Varia, such as albums of extracts and anthologies (Nos. 427, 436, 441, 448, 453, 467); specimens of calligraphy (Nos. 426, 439, 445, 447, 455) and of *découpé* technique (Nos. 415, 477, 478); single miniatures (Nos. 439, 481).

In preparing the description of Mr. Chester Beatty's collection I have greatly benefited by the help and kindness of my friend Mr. J. V. S. Wilkinson and of Mrs. Kingsford Wood.

V. MINORSKY

1 September 1947

ADDITIONAL NOTES AND CORRECTIONS

The Chester Beatty collections were transferred to Dublin after the original catalogue was almost ready, and mainly for this reason the publication has been further delayed. In the meantime some additional information has been gathered about certain of the manuscripts.

The catalogue was mainly completed before the new system of romanization of Turkish names had been settled, and the renderings adopted are purely conventional and not always strictly uniform (see above p. xxxi). With Turkish, unlike Persian, there is no fixed system of transliteration in English.

- p. xxii. Add to footnote 3. The manuscript has now been fully described. See Zettersteen (K. V.) and Lamm (C. J.), *Mohammed Āṣafī: The Story of Jamāl and Jalāl*, &c. (36 plates, 4 coloured), Uppsala, 1948.
- p. xxiv, para. 4. 'Osman may well have been, as has been suggested by Prof. S. Kemal Yetkin, the painter, at least in part, of the miniatures in MS. 413.
- p. xxv. Add to footnote 2. The manuscript has descriptive notes in a contemporary English hand. There is another similar album in the British Museum.
- p. xxv, para. 3. Interesting miniatures by Levni (the date of whose death is given as 1732), and by a much earlier painter, Nigārī (1494-1572) were exhibited at the Exhibition of Turkish Art at the Musée des Arts Décoratifs, Paris, 1953. See *Splendeur de l'Art Turc* (Les Presses Artistiques, Paris, 1953), plates 45, 46, 49-53; and for 'Abd Allāh Bukhārī, plate 55.
- p. xxv, last para. MS. 401. The miniatures are exquisite examples of a rather rare type, akin, but superior in refinement, to a well-known group of miniatures in the Shiraz-Timurid style. Mostly belonging to the fifteenth century, they are mainly co-extensive, in time and probably in place, with the dominion of the Black and White Sheep Turcomans, which ended in 1502. See I. Stchoukine, *Les Peintures des Manuscrits timurides*, 1954, pp. 63 ff., and B. W. Robinson, *Catalogue of a Loan Exhibition of Persian Miniature Painting from British Collections* (Victoria and Albert Museum, 1951), p. 8.
- The miniatures in MS. 401 are close in drawing to that reproduced in Stchoukine, *Les Manuscrits illustrés musulmans de la Bibliothèque du Caire* in *Gazette des Beaux Arts*, 1935 (No. 68, litt. turque). This is in a manuscript dated 876 (1471-2).
- p. xxvi, last para. Though the Koran does not specify by name the son whom Abraham was prepared to sacrifice, the more usual opinion among Muhammadans is that it was Ishmael (as in the text of this manuscript) and not Isaac. See, however, the article on Ishāk in the *Encyclopedia of Islam*. The oldest tradition agrees in this point with the Bible account.
- p. 6, line 19. For 27 read 47.
- p. 11, line 13 from bottom. For 11 read ii.
- p. 12, line 11. For f. i read f. ii.
- p. 13, para. 4. MS. 408. For Mīr 'Alī see Huart, *Les Calligraphes et les Miniaturistes de l'Orient musulman*, p. 227.

- p. 14. The date is on f. 11.
- p. 14, line 6 from bottom. For 31*a* read 51*a*. The manuscript (No. 409) is mainly of textual interest but also interesting because of the somewhat unusual illumination. The miniatures may have been painted in South-Western Persia.
- p. 17. MS. 411. There are now 53 folios of this manuscript in the collection. The decorated margins are, for the most part, beautiful examples of the Persian miniature art of the mid-sixteenth century. Against differently coloured grounds are depicted hunting and other scenes; figures, animate and inanimate, are outlined in gold, and a little colour has been added in some cases.
- pp. 19–21. MS. 413. See pages xxvi and xxxi. The miniatures are probably by at least two hands.
- p. 21, line 5 from bottom. For 'pasted under the colophon' read 'half-page'.
- p. 25, line 8 from bottom. F. 160*a* should be marked with an asterisk.
- p. 37. For f. 310 *a* read 318 *a*.
- p. 40. MS. 420. M. Blochet considered this a Turkish manuscript, though it is in the Persian style.
- p. 45, line 16. For 'Murad III' read 'Murad II'.
- p. 46. MS. 425. The manuscript is more Persian than Turkish in appearance, though it contains some Ottoman Turkish poetry. The character of some of the decoration is, however, unusual, and some critics consider that the manuscript may have been executed by Persians employed in Turkey.
- p. 49, line 6. For 5 *a* read 6 *a*.
- p. 49, second line from bottom. For 27 read 24.
- p. 50, line 8. For 'five small cornerpieces' read 'two small cornerpieces'. There are three on f. 11 *a*.
- p. 51. MS. 428. The miniatures may, perhaps, be dated in the third quarter of the sixteenth century. They are actually 22 in number; two, Nos. 9 and 10, being on one folio. They are delicately coloured, but the eyes, in some cases, have been repainted. The script is *naskh*.
- p. 56, line 13. For '230 folios' read '270 folios'.
- p. 65. MS. 437. The 'unvān and the binding are fine examples of seventeenth-century Turkish book art. The fore-edge has a gilt pattern.
- p. 69, line 22. 'red-haired woman'. It is part of the head-dress that is coloured red.
- p. 83, line 8 from bottom. MS. 446. Before 'small gold' insert 'ff. 69–72 *b*', and in line 7 from bottom, before 'f. 75 *b*' insert 'f. 71, diagram of Scorpio'.
- p. 87, line 9. For 52 *a* read 52 *b*.
- p. 87, line 14. For 64 *a* read 64 *b*.
- p. 87, line 17. Read 'f. 136 *a*, similar to ff. 51 *b* and 52 *a*'.
- p. 93, line 10. Delete the word (*Binding*).
- p. 100, line 11. For 5 read 6.
- p. 102, line 18. For 1 *a* read 1 *b*.
- p. 103, line 5 from bottom. Delete the word (*Binding*).
- p. 105. MS. 468. Under MINIATURES, ILLUMINATION. For 1 *a* read 1 *b*, and for 24 *a*, 24 *b* read 22 *a*, 22 *b*.

- p. 114, line 18. For 306 *b* read 307 *b*.
lines 21-22. For 308 folios read 309 folios.
- p. 119. MS. 480. Add under SCRIBE, DATE, 'If so, however, the date of Part A is wrong, the script of the manuscript being uniform throughout'.
- p. 120. MS. 481. Add under MINIATURES, 'The two miniatures, probably of the early seventeenth century, are of decided historical interest'.
- p. 124, line 11. For 25 *b* read 26 *b*.
- p. 127, line 17. For 2 *b* read 2 *a*.
- p. 129, line 17. For 16 *a* read 16 *b*.



ABBREVIATIONS

'ĀLĪ, <i>Menāqib</i>	<i>Menāqib-i hunerverān</i> , ed. Ibn al-Amin Maḥmūd Kemāl, Stambul, 1926.
BABINGER, <i>GSO</i>	<i>Die Geschichtsschreiber der Osmanen</i> , Leipzig, 1927.
BLOCHET, <i>CMT</i>	Bibl. Nat., <i>Catalogue des Manuscrits Turcs</i> , i-ii, 1932-3.
BROWNE, <i>LHP</i>	<i>A Literary History of Persia</i> , 1902-29.
<i>EI</i>	<i>Encyclopaedia of Islam</i> , Leiden, 1908-34.
FLÜGEL, <i>Catalogue</i>	<i>Die arabischen, persischen und türkischen Handschriften der Hofbibliothek zu Wien</i> , 1867.
GIBB, <i>HOP</i>	E. J. W. Gibb, <i>History of Ottoman Poetry</i> , 1900-9.
HAMMER, <i>GOD</i>	<i>Geschichte der osmanischen Dichtkunst</i> , 1836-8.
PERTSCH, <i>TH, Gotha</i>	<i>Die orientalischen Handschriften der herzogl. Bibliothek zu Gotha</i> , Wien, 1859-83.
PERTSCH, <i>Verzeichniss</i>	<i>Verzeichniss der türkischen Handschriften d. königl. Bibliothek zu Berlin</i> , 1889.
RIEU, <i>PC</i>	<i>Catalogue of Persian MSS. in the British Museum</i> , 1879-95.
RIEU, <i>TC</i>	<i>Catalogue of Turkish MSS. in the British Museum</i> , 1888.
SĀMĪ-BEY, <i>Qāmūs</i>	<i>Qāmūs al-a'lām</i> , Constantinople, 1889-98.

DĪVĀN OF HIDĀYAT

BEGINNING.

ای جان و کونکول مہرنک ایلہ والہ وشیدا * اثباتنک ایچون کون و مکان اولدی هویدا

AUTHOR. Nothing definite is known about the author who in the original '*unvān*' (f. 2b) of the present copy is called Amīr Hidāyatullāh. The presumable date of this manuscript indicates that the poet must have lived in the second half of the 15th century A.D. The only important personal detail that can be culled from the text is that on ff. 17a-17b *Shāh-i Najaf* is mentioned, which designation of the caliph 'Alī can belong but to a Shī'ite. The second indication is provided by the language in which the dīvān is written. The note on the white folio between the two *sarlauhs* which calls the language *al-mughūliya* 'Mongolian', or at best 'Eastern Turkish', is entirely baseless. The Turkish of Amīr Hidāyat is undoubtedly a 'southern Turkish' dialect, as used by Turcoman tribes. Dialectically it belongs to the same class as the dīvāns of Jahān-shāh Qara-qoyunlu, Khaṭā'ī (= Shāh Ismā'īl), Fuḍulī, &c. The current designation of this dialect is 'Āzarbāyjān Turkish', but it is spoken by the Turkish tribes of Transcaucasia, Persia, as well as those of Eastern Turkey and Mesopotamia. The indications (*v. infra*, p. 2) regarding the date, the dedicatee and the language of the author considerably restrict the field of our hypotheses concerning the milieu to which the poet belonged. On the staff of Sultān Khalīl were 'the two great amīrs', Hidāyatullāh-beg and his brother 'Inayatullāh-beg, whose talents and literary gifts were highly praised by the learned Jalāl al-dīn Davānī.¹ The former may have been the author of the *dīvān*.

TITLE. CONTENTS. *Dīvān-i Hidāyat*, collection of poems by Hidāyat consisting of 186 ghazals, one strophic poem (ff. 62a-63b), one mukhammas (ff. 63b-64b) and two mathnavīs (ff. 68a-70b).

Another copy of this rare and interesting dīvān, dated Jamādī I 893/April 1488, acquired in Kirmān,² is in the possession of Mr. G. F. S. Stevens (Amritsar). The dīvān has considerable poetical merits. Although the author imitates the Persian style, and although there are many Persian elements in his vocabulary, he wields his own tongue with elegance, using peculiar grammatical forms and idiomatic expressions.

The following ghazal is found on f. 2b (= Mr. G. F. S. Stevens's manuscript f. 3b):

دون کورسدوب بیلکلرین اول شوخ دلربا
قَلدی شکسته کونکلمی دستینه مبتلا
ای مشک اورمه لاف خطادن او زلف ایله

¹ See V. Minorsky, *Bull. S.O.S.*, 1939, X/1, pp. 141-78.

² Its former owners were some local chiefs of the Afshār tribe.

DIVĀN OF HIDĀYAT

دوشمز سنکا بو سوز یری کیت ای یوزی قرا
 هجران کونی منکا نوله عرض ایلسنک جمال
 چون حشر اولنده بندیه حق کورسدور لقا
 سن یاردن کلور نیجه اغیاردن قاجم
 تدبیر یوخدورور یتجاخ تنکریدن بلا
 سندن جفادن اوزکه هدایت نه اومه کیم
 چون چین ایش بو نکته که عمر ایلمز وفا

SIZE. FOLIOS. 17.3 × 12.3 cm.; written surface 11 × 6.8 cm.; 2 columns of 11 lines; 73 folios.

BINDING. Brown leather, flapped, with deep-sunk 3-centre and corners, with flower design, cord and line borders, all blind-tooled. Inside, the centre and corners are of brown tracery over gold and blue, the borders being in gilt blind-tooled cord and lines; the flap is decorated with lattice design of tracery.

SCRIPT. PAPER. Nasta'liq, gold rule. Thin, cream, semi-polished paper, gold-sprinkled.

Indira Gandhi National
Centre for the Arts

SCRIBE. DATE. Probably A.H. 883/A.D. 1478.

PROVENANCE. Inscription in rosettes on ff. 1b and 2a runs: 'For the library of the Great Sultān, the Ruler of the Nations, the Arm of the State, of the World and of the Faith, Abul-Faṭḥ Sultān Khalīl Bahādur Khān, may God prolong his reign.' The title corresponds to that of the Aq-qoyunlu ruler Khalīl, son of Uzun-Hasan. After A.D. 1470 Khalīl acted as governor of Fārs. After the death of his father (on 6 January 1478) he succeeded him, but on 15 July 1478 was killed in a battle with his brother Ya'qūb. The fact that the manuscript has no colophon, and may have been left unfinished, may be connected with the sudden end of the patron's career.

F. 1a bears an official entry (no. 6975) by Muṣṭafā Ṭāhir, inspector of the Holy Places (Mekka and Medīna), testifying that the present manuscript was presented as a pious gift (*vaqf*) by the Ottoman Sultān Maḥmūd I b. Sultān Muṣṭafā II (A.H. 1143-68/A.D. 1730-54), whose seal is apposed above the entry. Underneath the latter is Muṣṭafā Ṭāhir's seal. In the top left corner, seal of some learned Qāsim b. Maqṣūd (?). An official seal on f. 1a and f. 71b.

MINIATURES AND ILLUMINATION. Before the text two full-page '*unvāns*' are found executed in dominant gold, blue, and light green in best Persian artistic style. F. 2b opens with a *sarlawḥ* in complete harmony with the '*unvāns*'. The end of each poem is marked by two flower sprays, or motives varying all through the manuscript. In addition to them triangular panels and other decorations mark single verses towards the end of the book (f. 62, &c.).

Four miniatures having reference to the poems are found in the text.

F. 8*b*: a prince seated behind a stream with two attendants, of whom the one pours out wine and the other plays on a stringed instrument; a crouching servant holding a horse is represented in the margin.

F. 19*b*: a prince accompanied by a falconer and a shield-bearer, all mounted, is following a guide who is on foot.

F. 38*b*: a prince sitting on a balcony which projects from the wall and listening to a turbaned warrior who stands below. Two attendants are with the prince and a third is seen in a window. Four heads show above the battlements.

F. 70*b*: a prince who wears a turban made of stripes of different colours is sitting in a vinery. An old man serves wine to him while two cup-bearers are seen lower down in the foreground and two other attendants, behind the prince.

In Mr. G. Stevens's copy there are three miniatures (ff. 78*b*, 85*a*, and 88*a*) one of which (88*a*) is another variant of the scene of f. 19*b* of the present manuscript.

402

TAQVĪM ('ALMANAC')

BEGINNING. ذکر تواریخ انبیا

AUTHOR. Unknown. The fact that in the chronological table (f. 2*a*, third line from the bottom) he speaks with particular respect of Jalāl al-dīn Rūmī and the other shaykhs of Qonya may indicate his connexion with the Mevlevi order.

TITLE. CONTENTS. The words: *Taqvīm-i tārikhī*, *taqvīm fil-ahkām* on f. 1*a* may belong to the author of the dedication. F. 1*b*-3*a*: Chronological tables giving the number of years which have elapsed since certain well-known events: since Adam's descent (*hubūt*), 6984 years; since Muḥammad's death (A.H. 11), 834 years; since Ḥusayn's death (A.H. 61), 767 years; since Imām Shāfi'ī's death (A.H. 204), 647 years; since Jalāl al-dīn Rūmī's birth (A.H. 604), 220 years; since Sulṭān Muḥammad I's enthronement (A.H. 805), 19 years, since Sulṭān Murād II's enthronement (A.H. 824), 11 years. At the end the author quotes the date of the conquest of Salonika, 5 Rajab 833/30 March 1430. The above data would suggest that the book was written some time between A.H. 824 and 844, or even 851, but many of the items are obviously inaccurate. In any case the tables were prepared during the reign of Sulṭān Murād II (A.H. 824-55/A.D. 1421-51).

F. 3*b*-4*a*. A list of caliphs (titles and duration of life and reign).

F. 4*b*-5*a*. A list of ancient kings of Īrān.

F. 5*b*-6*a*. A table of astrological auguries (*ikhtiyārāt*) based on the conjunction of the Moon with Saturn (f. 5*b*) and with Jupiter (f. 6*a*). The first vertical column on the right enumerates the 12 zodiacs (months) and the four columns refer to different types of conjunctions (*muqārana*, *tathlith*, *tarbī*, *muqābala*). The corresponding entries in the quadrangles give the 'auguries' suitable in each case; 'good to see the king's face', 'good

to solicit employment', 'good to cut out clothes and to travel', 'good to hunt and to take a bath'.

F. 6b-7a. The same for conjunction of the Moon with Mars and Mercury.

F. 7b. Phases of the Moon, illustrated by a circular figure divided into 28 sections according to the days of the month and indicating the hour of the night at which the Moon rises.

F. 8a-b. Conjunction of the Moon with the Sun and Venus (arranged as on f. 5b-6a).

F. 9a-10b. Tables for the interpretation of convulsive movements of the body: the first column on the right enumerates the parts of the body: 'right side of the tongue, left ear', &c.; and the other twelve columns, arranged according to the presence of the Moon in each of the zodiacs, contain the respective auguries: 'money, fear, presents, victory', &c. Continued on f. 17b.

F. 10b-11a. A table of what is good to do and what is to be avoided, arranged according to the 28 mansions of the Moon. First three columns on the right: Arabic names of the mansions and their astronomic formulae; the remaining two columns: auguries, e.g. on the first day of the month it is good 'to desire women' and bad 'to lend money'.

F. 11b-12a. Table of omens 'according to the sayings of the sages'. Right column enumerates the happenings: 'if a cock crow out of time, if a maid slip, if a trouser cord get lost'; the other 12 columns arranged according to the zodiacs, contain the 'readings': joy, rain, excuses, &c.

F. 12b-13a. Explanation of the Seven Climes of the World. The author says that each degree of latitude along the Equator = 25 farsangs; 1 farsang = 12,000 arish; 1 arish = 7 qabḍas; 1 qabḍa = 4 finger-breadths; 1 finger = 7 grains of barley. 'First Clime: burnt soil, down to Sarandīb (Ceylon); the inhabitants are black, ugly, naked, and long-haired; lions and dragons are numerous; the length of the Clime from west to east is 3200 farsangs, and its width 100 ditto', &c. The Seventh Clime is that of the 'Turks (*Trknd*, i.e. *Turk-and*, which indicates a Persian source), Bulghār, Rūs, and Saqlāb (Slavs)'. These examples show that the author still echoes the 10th-century Muslim geographers.

The description is illustrated by a circular Map of which the top, as usual in old Muslim geographers, points southwards. The lower part of the Map represents the inhabited world. On the right (blue) is the Mediterranean; the square sea joined to it is the Black Sea; farther to the left is a sea representing a combination of the Caspian and the Aral Seas; into it flow two rivers, of which the one is the Jayhūn (Oxus). Left centre is the Indian Ocean with the islands. The Map must have been copied from some earlier Map of Mongol times because it mentions Khānbāliq (Turko-Mongol name of Pe-king). There are several queer mistakes in the names quoted on the Map (e.g. *Saqāliba*, i.e. Slavs, for *Sofāla* on the East African coast).

F. 13b-14a. A table similar to that on f. 10b-11a, arranged according to the twelve signs of the Zodiac, opposite which in black ink are entered suitable actions, and in red ink unsuitable ones.

F. 14b. General auguries with regard to dreams according to the day of the month.

F. 15a. The effects of blood-letting, according to the day of the month.

F. 15b-16a. General precepts in such important affairs as visiting the vazīrs, sending

envoys, &c. according to the twelve months; disposed in three degrees: good, bad, and middling.

F. 16*b*. A brief description of the Seven Climes (*v.s. f. 12*b**) and a table indicating the direction of the Qibla for single places, divided into twelve sectors.

F. 17*a*. Instructions for finding the direction of some mysterious constellation called *Shükür-yulduz* [usually *Sekiz-yulduz* 'the Eight Stars'] to which, when starting on important business, one must turn one's back, arranged according to the days of the month.

F. 17*b*. Continuation of f. 9*b*.

F. 18. Interpretation of the rainbow according to the twelve months and the eastern or western direction in which it appears. Different names of the rainbow: *kamand-i Rustam*, *zunnār-i āsmān*, *dastār-i firishtagān*, *sīpar-i zamīn*, *qaus-wa-quzāh*; it is said to be of four colours: red, green, yellow, and blue.

SIZE. FOLIOS. 34 × 23.5 cm.; written surface 27.2 × 19.3 cm., variable; numbers of lines vary; 18 folios.

BINDING. None.

SCRIPT. PAPER. Large red or black naskh headings; each page is set out in lines or table form with thin red or black naskh, within red rules. Thin, deep-cream, semi-polished paper, mounted again roughly on later margins.

SCRIBE. DATE. Most probably contemporary with the composition, i.e. before A.D. 1450.

PROVENANCE. F. 1*a* bears a dedication in Persian and Arabic:

برسم مطالعة خداوند اعظم ومخدوم معظم مجمع محاسن الشيم منبع اللطف والكرم سيد الصدور
شرف الاكابر مجمع الافاضل ملك المحررين معتمد الملوك والساطين حسام الملة والدنيا والدين معين
الاسلام والمسلمين دامت معاليه وطابت لياليه حسابة لدعوته

from which it appears that the Taqvīm was prepared at the special invitation of a high personage in whom one may suppose the Grand-vazīr (*sayyid al-ṣudūr*), or at least some minister particularly entrusted with correspondence (*malik al-muḥarrirīn*) and perhaps having a religious rank as indicated by his titles *Ḥisām al-milla wal-dunyā wal-dīn Mu'in al-Islām*.

On f. 1*a* two illegible seals arranged as Ottoman *tughrā*.

MINIATURES. ILLUMINATION. The 8 lines of dedication within a broad border of gold flowers on blue, between narrow gold bands.

F. 7*b*. Circular diagram of moon phases (black and gold) around a gold-flowered sun; corner-pieces of gold and red flowers on blue; radiating script. F. 12*b*–13*a*, double page map of the World (blue sea) within black circle; similar corner-pieces to f. 7*b*, with black and red script. F. 16*b*, circular diagram of small circles of script, the Ka'ba being

in centre (black, red, gold on blue, corner-pieces, &c.). F. 17*a* circular diagram of 8 circles, all with script; corner-pieces, &c. F. 18*a*, circular diagram enclosing orange, grey, gold, and blue ellipses (rainbow), within radiating script; row of small circles with script, corner-pieces, &c.

403

SAYINGS OF 'ALĪ

BEGINNING. قال على كرم الله وجهه ايمان المرء يعرف بايمانه ايماني اينك كه كفرينه ساتر ايرور

AUTHOR. Unknown. The formula of blessing appended to 'Alī's name (*karrama 'llāhu wajhahu*) is that used among the Sunnites.

TITLE. CONTENTS. *Ṣad kalimāt-i 'Alī*, 'One hundred sayings of 'Alī'. Each of the well-known sayings attributed to 'Alī b. Abī Ṭālib is quoted in Arabic and followed by a quatrain of verse giving a free translation of it in Eastern (Chaghatay) Turkish. According to E. Blochet's note the translation has been done from the Persian version entitled *Nathr al-lā'ālī* (?). At the end (f. 46) a pious sentence and two rubā'ī referring to the completion of the work. The text is entirely different from that given in B.M. Harley Or. 5490, ff. 190*b*–222*a*, in which the Arabic text begins *لو كشف الغطاء* and is followed by Rashīd Waṭwāt's Persian translation and by an Ottoman Turkish paraphrase.

SIZE. 22.9 × 14.5 cm.; written surface 14.1 × 6.8 cm., 5 horizontal lines, 2 groups of 4 oblique lines; 27 folios.

BINDING. Dark red-brown leather. 3-centre sunk design. Gilt cord and line borders. Inside, redder leather, blind-tooled line border.

SCRIPT. PAPER. Arabic text in naskh, in gold, blue, red, and black; Turkish verses in nasta'liq, black ink. Thin, firm, cream-toned, polished paper of Samarqand (see entry on f. 1*a*); ff. 1, 2, 37 of gold-sprinkled coloured paper.

SCRIBE. DATE. Zayn al-dīn Maḥmūd b. Mīr-Jān al-Kātib. End of Ṣafar 892 / end of February 1487 (colophon f. 46*b*).

PROVENANCE. On f. 1*a* six seals and several entries: one of the seals is dated A.H. 1126 and bears the name of Faṭḥ 'Alī Shāh (A.D. 1797–1834); the entries are of A.H. 1097 (by a Sultān-Muḥammad [*Sultān* being here only a part of the name]), 1105, 1151, and 1160. The immediate provenance from Constantinople.

MINIATURES. ILLUMINATION. Decorated title-piece with gold Kufic inscription: *Allāh wa lā siwāhu* (?) on blue ground with green foliage; inserted in a gold panel with golden flowers. Above the panel, a strip of blue and gold design.

A FOLIO OF 'DÉCOUPÉ' SCRIPT FROM ḤUSAYN BAYQARA'S POEMS

AUTHOR. The Timurid Sultān Ḥusayn Bayqara, who ruled in Herat A.H. 872-911 / A.D. 1468-1506. *Nom de plume*: Ḥusaynī.

TITLE. CONTENTS. One page from the dīvān containing the end of the ghazal ending:

کیم ایکیلدی غم یو کین چکما ککا کویا دال مین

and the ghazal beginning:

قانی بیر مهوش انکا سوز و کدازیمنی دیسام

In B.M. Or. 3379 the two ghazals are respectively found on f. 47a (7 verses) and f. 38a (9 verses).

SIZE. 23 × 14.5 cm.; written surface 12.2 × 7 cm.; recto 9 lines, verso 10 lines; 1 folio.

BINDING. Modern salmon leather.

SCRIPT. PAPER. The originality of this manuscript is that the letters written in nasta'liq on white, blue, and yellow paper have been cut out (*qiṭ'a*) with scissors and most carefully stuck on (recto) dark-blue paper, within coloured line borders and gold-sprinkled dark-blue margin; (verso) buff paper, within coloured borders and gold-sprinkled buff margin.

SCRIBE. DATE. The script is said to be of 'Abdullāh b. Mīr 'Alī Tabrīzī. The work was executed during Sultān Ḥusayn's life, for his name is accompanied by the formula 'may God make his reign eternal'.

PROVENANCE. Most of the manuscript seems to be in the Aya-Sofia library, cf. Huart, *Les Miniaturistes et Calligraphes*, p. 325, and one folio in Sultān Murād's album in the Vienna Library.

ILLUMINATION. Recto, a panel of decoration across the centre of the page, of interlacing circular shapes, in gold and colours; inside, the above-mentioned formula.

A POEM BY AMĪN IN PRAISE OF MUḤAMMAD II

AUTHOR. The poet's real name is unknown, but his *nom de plume* Amīn appears in the explanations accompanying a verse on f. 18b. He was certainly a contemporary of his patron (A.H. 855-86 A.D. 1451-81).

TITLE. CONTENTS. Ff. 2*b*–3*a*: a preface containing a dedication to Muḥammad II b. Murād b. Muḥammad and praising the early Arab poets. F. 3*b*: a Turkish *qaṣīda* with the rhyme in *-āt* running down to f. 18*b*. Some letters taken from the separate verses of this poem and written below in red form new verses possessing some special features: the four lines on f. 4*b* consist entirely of dotless letters, &c.; those on f. 5*a* consist of letters alternately dotted and dotless, &c.; those on f. 5*b* consist entirely of dotted letters; of the verses on f. 6*a*, the first can be read either downwards or upwards, the second consists of non-connected letters, the third of letters joined in pairs, &c.

F. 8*a*. The red letters, similarly isolated, form a riddle on the name of Muḥammad II and a chronogram recording the date of the building of the New Fortress.

F. 8*b*. Ditto: a chronogram on the conquest of Constantinople.

F. 10*b*. Ditto: five verses in Persian formed out of ten verses in Turkish.

F. 12*a*. Ditto: four verses in Persian formed out of eight verses in Turkish, and again, out of the former, two verses in Arabic.

F. 13*b*. A verse consisting of a unique 'chain' of joined letters which can be read in 7 different metres, in 13 different ways, and with 11 subtleties, making a total of 98 different combinations (explained in special tables).

F. 16*a*. 10 verses which can be read each in several different metres (illustrated by special circles).

F. 17*b*. A conclusion, the red letters forming a Persian verse.

F. 18*b*. Ditto: with the poet's *takhalluṣ*: Āmīn.

SIZE. FOLIOS. 21.8 × 17 cm.; written surface, 13.2 × 11.5 to 12.3 cm.; lines vary, in 1 or 2 columns; 18 folios.

BINDING. Olive-brown leather, flapped, with fine blind-tooled, leaf-stamped, and interlaced border and centre ornament, gold lining, and corner lattices. Edges of darker leather. Inside, brown leather with pressed geometrical design; fly leaves of black and white flower group printed on crimson paper.

SCRIPT. PAPER. Nasta'liq in red and black, within red rules. Firm, cream-toned, polished paper.

SCRIBE. DATE. From the inscription within a circular medallion of f. 2*a* it appears that the poem written for the late Sultān (Muḥammad II) is now presented to another Sultān. The inscription seems to be an autograph and the dedicatee must be Muḥammad II's successor Bāyazīd II (A.D. 1481–1512).

PROVENANCE. On ff. 2*a* and 18*b* an almond-shaped seal with a royal *tughrā* containing the name of some Sultān or Prince whose father was Muṣṭafā.

MINIATURES. ILLUMINATION. The text opens with a double gold circle with 7 lines of script.

SULAYMĀN-NĀMA BY FIRDAUSĪ OF BRUSA

BEGINNING of the poem (metre *ramal*):

ذکر بسم الله الرحمن الرحيم * ایدجک دل رحمت ایدر اول رحیم

AUTHOR. Sharaf al-dīn Mūsā, surnamed Firdausī of Brusa, or Firdausī 'the Long', born in A.H. 857/A.D. 1453, and contemporary of Sulṭān Bāyazīd II (A.D. 1481-1512).

TITLE. CONTENTS. *Sulaymān-nāma* 'Book of Solomon', partly in prose and partly in verse. This enormous compilation of stories referring to Solomon, son of David, contains a mass of extraneous matter and combines both the biblical tradition (from Adam on) and the Iranian lore (from the first man Gayūmarth down to Rustam). The book, comprising 20 chapters and 100 'scenes' (*majlis*), is only the first part of the work which, according to the author's statement (f. 332b), was to consist of 366 books and 1830 'scenēs'. See on the *Sulaymān-nāma* Hammer, *GOD*, i. 276. Probably the huge size of the work is responsible for the paucity of existing copies. See W. Pertsch, *TH Gotha*, nos. 11 (ff. 1-356), 208 (253 folios), containing the first part of the book and corresponding to our no. 406, but lacking the Introduction, no. 242—twelve fragments (48 folios); Pertsch, *Verzeichnis* (Berlin), no. 470 (49 folios) containing a non-specified part of the book. Other copies are in the libraries of the Vatican (*Bibl. Ital.*, t. xlvii, p. 16, no. 188), Uppsala (Thornberg, *Catalogue*, no. cxcvi, containing the Introduction), Paris (Blochet, *CMT*, ii. 224, Supp. turc 1293, 115 folios, 34 × 25 cm.). Two volumes in Dr. Rescher's possession (Constantinople) begin respectively with the 351st and 356th *majlis* and contain Books 71 and 72.

Ff. 2b-3a. Preface in Arabic containing doxology and explaining to the brethren (*ikhwān*) that their duty is to listen to the Qor'ān, then to the traditions, then to the stories of the Prophets, especially this one called *Qiṣṣa-yi Sulaymān*, which does *not* belong to the category disparagingly called 'the words (standing half-way) between history and (poetical) dīvāns'.

Book I (in prose and verse) begins on f. 3b. The author explains that his ancestor Ghāzī Kenek, related to Sulṭān 'Alā al-dīn [Seljuq?], died under Sulṭān Orkhan; his son Ilyās was *sanjaq-begi* of Gallipoli; his son Khidr was appointed *sanjaq-begi* of Sulṭān-Öyük by Murād I; his son Bāzārlu beg took part in the battle of Angora (A.D. 1402); his son Hājji Kenek, for his exploits at the conquest of Constantinople, received the town of Aydınuq (42 km. to the west of Panderma which lies on the south coast of the Sea of Marmara). Near the latter stands Solomon's castle, inside which, by Bīlqīs-pīnarī ('Queen of Sheba's spring') our poet was born in A.H. 857/A.D. 1453. At the age of thirty the poet revisited his place of birth and in a dream saw Solomon in his glory, about whom he decided to write a poem. The only book he could find on the subject was Serozli Sa'dī's poem in 3500 verses. However, while taking an official census he happened to visit Niksar (Neo-Caesaria) and there came by the book, originally written

in Syriac by the sage Luqmān and translated into Persian (*sic*) by Plato; this he used as his groundwork.

The remaining Books begin at the following pages: II, 22*b*; III, 46*b*; IV, 84*b*; V, 101*b*; VII (*sic*, but text complete), 119*b*; VIII, 133*b*; IX, 174*a*; X, 190*b*; XI, 183*b*; XII, 206*b*; XIII, 213*b*; XIV, 224*b*; XV, 245*b*; XVI, 262*b*; XVII, 272*b*; XVIII, 291*b*; XIX, 297*b*; XX, 313*b*.

SIZE. FOLIOS. 44.3 × 31 cm.; written surface 36.1 × 23.3 cm.; the first chapter has 29 lines, the following have 39 lines, the pages are sometimes arranged in 5 columns; 332 folios (some pages blank).

SCRIPT. PAPER. Naskh, within gold line, vocalized throughout; more hurried towards the end. Firm, deep-cream, slightly mottled, polished paper. Some outer margins mended.

SCRIBE. DATE. No colophon. 15th or early 16th century A.D.

PROVENANCE. Composed and transcribed for Sultān Bāyazīd II (A.D. 1481-1512). He is praised at the end of each chapter, and his name adorns the upper and the lower panels of f. 3*a*. Consequently the copy seems to have been presented to this king.

MINIATURES. ILLUMINATION. Ff. 2*b*-3*a* (Preface) have fully decorated borders (blue, red, gold), with the king's name in gold naskh above and below, and 3 marginal semi-medallions. 19 oblong panels of similar style contain titles of chapters (*v.s.*); lesser titles in red. 2 full-page miniatures composed of 6 horizontal panels containing figures, &c., on right-hand page, and 7 on left-hand page (mounted 25 × 19).

ISKANDAR-NĀMA BY AḤMADĪ

BEGINNING. ذکر بسم الله الرحمن الرحيم * قامو نسه زینتی در ای حکیم

AUTHOR. Tāj al-dīn b. Ibrāhīm Aḥmadī, who was born *circa* A.H. 735/A.D. 1334 in Germiyan (less probably at Sivas), and died in Amasiya in A.H. 815/A.D. 1412. See Rieu, *T.C.*, 162*a*-164*b*; Gibb, *HOP*, i. 260-98; K. Süsseim in *EI*, i, *s.v.*; C. S. Mundi, *B.S.O.A.S.*, xii/3, 1948, pp. 537-41.

CONTENTS. The *Iskandar-nāma* [Turkish pronunciation: *Iskender-name*] is a poem singing the exploits of Alexander the Great as recorded in Muslim lore, e.g. in Firdausī's *Shāh-nāma*. The story is interspersed with numerous digressions on medicine, astronomy, and other sciences of the time. A detailed survey of universal history (ff. 146*a*-210*a*) is placed in the mouth of Aristotle who, in the capacity of a philosopher and guide, accompanies Alexander on his travels. In a strain of prophetic vision, Aristotle

narrates all the events, including those of Muslim history. This summary occupies about a fourth part of the whole text and its length varies according to manuscripts. The date of composition of the *Iskandar-nāma* is given as 1 Rabi' ii 792 / 19 March 1390, and repeated in the eras of Alexander, of Yezdegird, and of Malik-shāh. In his later years the author gradually added further events to the historical survey. So, in the present copy (f. 209b), the death of Sulṭān Bāyazīd I (14 Sha'bān 805/8 March 1403) is mentioned and the succession of his son Amīr Sulaymān, whose rule, which was contested by his brother Mūsā, lasted till 814/1411, when he was killed. On f. 201b the death of Sulṭān Aḥmad Jalāyir is mentioned. This occurred on 28 Rabi' ii 813/30 August 1410.

The poem as it stands does not clear up the question concerning the dedicatee of the original draft. According to Laṭīfī, Aḥmadī's patron was a local prince (*boy-begi*) called Salmān, by which name is probably meant the lord of Germiyān, Sulaymān, who ruled towards A.H. 779–90/A.D. 1377–88 and whose daughter was the wife of Sulṭān Bāyazīd. It is possible that the former dedication disappeared, for some reason, after the accession to the throne of Amīr Sulaymān b. Bāyazīd, when a special chapter in the latter's praise was added in the text. This must have happened soon after A.D. 1403, for the author (f. 210a, line 15) gives a promise to write a special book in honour of Sulaymān, and, in fact, a *Sulaymān-nāma* by Aḥmadī Germiyānī is mentioned in Ḥājji-Khalīfa's bibliographical dictionary, iii. 615. On the contrary, the text from which the present manuscript was copied was completed before A.D. 1411; for a hint at Sulaymān's fate, smuggled into later copies apropos of a legendary episode (viz. the destruction of Rustam's family), has been added on the margin of our manuscript by some later hand (f. 164a). The presence in our copy (ff. 11b–57a) of the love-story of Iskender and Gul-shāh, daughter of Zarāsp, is against E. J. W. Gibb's theory, *HOP*, i. 272, according to which this story is, 'if not altogether apocryphal, at any rate an afterthought and no part of the original scheme'.

SIZE. FOLIOS. 24.6 × 15.3 cm.; written surface 16 × 8 cm. variable; 2 columns of 17 lines, 239 and 11 folios (a loose folio, in f. 107). According to the author (f. 238a) his poem contains 8,250 verses.

BINDING. Dark-brown leather, flap missing, 3-centre and borders and corners blind-tooled. Inside, red-brown leather with centre of tracery over green, blind-tooled border, slight gold lining inside and out.

SCRIPT. PAPER. Nasta'liq. Thin, deep biscuit-toned, mottled, polished paper.

SCRIBE. DATE. The colophon on f. 238a reads in translation from the Arabic: 'Finished the transcription of this book . . . by the one who errs in the Mountains of Darkness, Jamshīd b. Sulṭān-Walad al-Rūmī . . . on 24 Dhul-Ḥijja 924 / 27 December 1518, at the time of his sojourn in the place of calamities and misfortunes (*ḥadathān*), in the house of sufferings (*al-miḥna*) and humiliations (*al-hawān*), in the village of Ākhrīn (Akhirīn, Akhurīn?) of the province of al-Sāghir (al-Sāghar?). God protect him from danger, for he possesses no intimate or friend, no companion or well-wisher, and in his

broken heart only tightness and constriction dwell. O God! Praise be to Thee! I complain but to Thee, I beseech but Thee; for Thou hast power over everything.'

To judge by the scribe's name he may have belonged to the family of Jalāl al-dīn Rūmī, famous founder of the Maulavī order of Konia. On the other hand, the obscure geographical indications may be merely allegoric and mean approximately: 'At the last stage of the kingdom of the Wine Cup!'

The manuscript has been collated with a later (?) copy and the wanting verses added on the margin in another hand, in which the whole of f. 172 has been written.

PROVENANCE. Of the earlier possessors one reads: on the guard folio the name of a Ḥājji Muḥammad Shefket, *kahyā* ('manager') of Ḥājji Ra'ūf pasha (date uncertain).

MINIATURES. ILLUMINATION. The original lower part of f. 1 has been cut and re-mounted; on the back of the text a part of a rough pen line-drawing is found. On f. 1*b* the original part of the Introduction has been fitted into an '*unvān*' which perhaps had belonged to a Qor'ān. The Arabic inscription in Kufic characters is: *Inna-hu la-Qur'ānun karīmun fī kitābin maktūnin*, 'Verily this is a noble Qor'ān, (preserved) in a concealed book' (Qor'ān, lvi. 76-7). The '*unvān*' is in gold, blue, and white, and the central part has a geometrical octagonal design of intersecting lines. Ff. 1*b* and 2*a* have red and gold rules round script headings written in red and blue ink. F. 239*b* has a rough circular diagram of planets and zodiacs explained in Turkish verse on f. 239*a*.



Indira Gandhi National
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408

NAVĀ'Ī'S CHIHIL ḤADĪTH-I RASŪL

BEGINNING. حمد انکا کیم کلام خیر مآل

AUTHOR. Mīr 'Alī Shīr Navā'ī (v. manuscripts 409 and 411).

TITLE. CONTENTS. In spite of the Persian title 'Forty sayings of the Prophet', this little work is entirely in Chaghatay Turkish. In the Preface, written in *mathnavī* form (metre *mujtathth*), the author says that in A.H. 886/A.D. 1481 Jāmī had selected from the works of Bukhārī and Muslim forty authentic sayings of the Prophet and translated them into Persian prose and verse. Those who knew Persian could understand the work, but the Turks were deprived of this benefit:

فارسی دان لار ایلابان ادراک * عاری ایردی بو نفع دین اتراک

The author tried to remove this inconvenience. The sayings (in Arabic) begin on f. 3*a*, each being accompanied by a Chaghatay Turkish translation (two verses in four lines) and run down to f. 9*b*. They are followed by a conclusion in verse in which Navā'ī gives his name, and a notice in prose saying that the composition was completed in Herat in A.H. 886/A.D. 1481.

SIZE. FOLIOS. 22.2 × 14.5 cm.; written surface 14 × 6.5 cm.; 2 columns of generally 5 lines of horizontal and 2 sections of oblique script; 10 folios.

BINDING. Modern salmon-coloured levant with flap.

SCRIPT. PAPER. Arabic sayings in naskh (gold, black, and blue), Turkish verse in small nasta'liq (black), disposed straight and sideways within gold and coloured rules and divided by gold lines. Firm, thinnish, ivory-toned, gold-sprinkled, polished paper, set within gold-sprinkled different-coloured margins.

SCRIBE. DATE. The famous Mīr 'Alī, 'the Sultān's calligrapher', in Samarqand in A.H. 930/A.D. 1524, who was working, as it appears, at the court of the Özbek Sultān Köchkünchī (A.H. 916–36/A.D. 1510–30), successor of Shībānī.

MINIATURES. ILLUMINATION. The text opens with a decorated headpiece with a line of white script; there are gold flower corner-pieces on this and the opposite page; a gold and colour design round the colophon and 2 pieces of gold decoration.



DĪVĀN OF MĪR 'ALĪ-SHĪR NAVĀ'Ī

BEGINNING. فصاحت دیوانی نینک غزل سرای لاری طبع مخزنی دین

AUTHOR. Mīr 'Alī Shīr, the famous writer in Oriental (Chaghatay) Turkish, who acted as Vazīr to the Tīmūrid Sultān Ḥusayn Mīrzā, was born in Herat A.H. 844 / A.D. 1440, and died on 12 Jamādī II 906 / 3 January 1501. On his works see M. Nikitsky, *Emīr Nizām al-dīn 'Alī Shīr*, St. Petersburg 1856; Belin, *Notice biographique et littéraire sur Mir-Ali Chir-Névâi*, in *Four. As.*, 1861, xvii, pp. 176–256 and 281–357, and on his life Barthold, *Mir-'Alī-Shīr* in the commemorative volume published for the fifth centenary (of lunar years) since Amīr 'Alī-Shīr's birth, Leningrad, 1928, pp. 100–64.

TITLE. CONTENTS. 'Alī Shīr's dīvān is known in many copies considerably differing in contents, cf. Rieu, *TC*, p. 294, where seven such manuscripts are enumerated. At a later period of the poet's life his lyrical poems were divided into four collections according to the stages of life at which they were composed, namely: childhood, youth, middle age, and mature age, under the respective titles: *Gharā'ib al-ṣighar*, *Nawādir al-shabāb* (B.M. Or. 1158), *Badā'ī' al-wasaf*, *Fawā'id al-kibar*. However, in the original form the dīvān must have contained all the poems in the simple alphabetical sequence of rhymes, each subsequent edition incorporating the latest additions. Rieu considers B.M. Or. 401 (no date) 'probably the earliest collection of 'Alī-Shīr's poems' written in the author's lifetime. Our copy, although written 31 years after 'Alī-Shīr's death, belongs to the same type as Or. 401. Rieu mentions the number of ghazals with the rhyme in *alif* contained in the manuscripts described by him as respectively 44, 48, 49, 52, &c.

Under *alif* our manuscript has 46 ghazals, of which two (6. and 20.) are not in Or. 401. As regards the order of the ghazals, in the beginning the two manuscripts agree down to 13., after which our numbers come in Or. 401 as follows : 18., 24., 36., 41.-44., 37., 14., 22., 30., 46., 45., 31., 32., 26., 17., 28., 15., 25., 16., 33., 34., 39., 19., 29., 27., 35., 38., 21., 23., 40. There are still more divergences under the other letters, e.g. under *mīm* our manuscript has 45 ghazals of which 2., 4., 21., 28., 33., 35.-45. do not appear in Or. 401, and vice versa, out of 44 ghazals of Or. 401, 16 have no parallels in our manuscript, and the remaining ones are disposed in a different order, namely 3., 5.-7., 9., 10., 27., 30.-32., 34., 11.-14., 8., 15.-17., 19., 20., 23.-25., 1., 26. This shows that the preparation of a critical edition of the divān will be no easy task for a conscientious editor.

SIZE. FOLIOS. 24.2 × 15.5 cm.; written surface 15.3 × 8 cm.; 2 columns of 15 lines; 206 folios.

BINDING. Modern Bokhārā binding, flapped, with a panel of script (a Persian quatrain) within 3 leafy borders (on which is inscribed an Arabic distich). Made by Mullā Sharīf Kāshgharī in Bukhārā A.H. 1276 / A.D. 1859. Inside the binding, cream paper, new.

SCRIPT. PAPER. Nasta'liq, within green, gold, and blue lines. Thin, biscuit-toned, polished paper, entirely re-set within new margins of slightly darker-toned paper.

SCRIBE. DATE. Copied in the middle of Rajab 939 / March 1533.

PROVENANCE. Seal on f. 1b شاد باد نور خان فیروز.

MINIATURES. ILLUMINATION. The manuscript opens with 2 fully decorated pages. The title is described in a quatrain written in white in panels above and below the text; the latter is written in black (gold interlining), with two side borders, all within 3-sided border with side ornaments and finials; f. 11a has a fully decorated colophon (trailing flower design on blue, &c.); ff. 11b and 12a have 2 more fully decorated and excellently executed '*unvāns* (6 lines in centre and straight outer-edged border, &c.); small titles containing a Persian quatrain in blue and gold between rectangular decorations. At the end there are 8 titles in white script on flowered gold panel; decorated headpiece on f. 197b; from f. 176 on, there are gold or coloured centre and side borders to the text; ff. 197, 206 have decorated colophons.

The manuscript contains 6 miniatures inserted in the text to suit the verses written on the same or on the opposite page. The faces seem to have been retouched in order to surmount them with the typical Safavī headgear (*tāj*).

F. 26b. Riders practising at a target (*qabaq*).

F. 31a. Cavaliers hunting deer; one man attacked by a lion.

F. 94b. A polo match.

F. 118a. A prince drinking wine in an open country scene; he and two attendants wear small upturned moustaches.

F. 130a. A prince drinking in a garden, attendants, musicians (faces damaged).

F. 158a. Majnūn approaching Leylī's tent.

THANĀ'Ī'S SHAWĀHID AL-NUBUWWA

BEGINNING. سبحان من خلق الانسان وعلمه البيان

AUTHOR. The author's nom de plume Thanā'ī (Senā'ī) appears on f. 5a penultimate line

ای فخر انبیای خدا روضه سنک * استر ثنائی واره ایده اهلہ انین (؟)

and on fol. 129, line two :

ای ثنائی هر نفس شکرینی ایلہ خالقک

The book is dedicated to Sultān Sulaymān (A.H. 926-74 / A.D. 1520-66). The author says that before he started collecting material from 'renowned books' he saw in a dream the great Persian poet Farīd al-dīn 'Aṭṭār (d. circa A.H. 627 / A.D. 1230) who suggested to him the subject which would eventually secure him a place in paradise (f. 6a). Of the four Thanā'īs known, our author would best correspond to the native of Magnesia who lived at the court of Prince Muṣṭafā; see Hammer, *GOD*, ii, 394.

CONTENTS. The 'Evidences of Prophecy' opens with the usual praises to God, the Prophet, and the King (ff. 1b-7b). The text begins on f. 7b: 'Beginning of the Prophet's miracles', and consists of short paragraphs headed 'Miracle' (*mu'jiza*) and interspersed with Arabic verses. The post-mortem 'miracles' relative to the times of the first three Caliphs occupy ff. 69b-77b. They are followed by a description of the virtues (*manāqib*) of the Twelve Imāms (ff. 77b-122b), see the headings: praise of 'Alī (f. 87b), praise of the saints (*auliyā*) (f. 101b), Ja'far Ṣādiq (f. 102a), a qaṣida on the Qor'ānic verses studied at school (مدارس ایاتی) (f. 110a), Imām Muḥammad Bāqir (f. 116a), Imām Hādī (f. 118b), &c. The last part of the book (ff. 122b-128b) is devoted to the Prophet's 'companions' and 'followers'. The book ends (ff. 128b-129a) with the author's invocations to God in Turkish and Persian, and the date. The long and detailed account of the Imāms, and more especially the stories relative to the 'Hidden Imām' (f. 121b), might suggest the idea that the author is a Shī'ite but his orthodoxy is fully attested by his energetic deprecation of the *rāfiḍī* (*shī'a*), cf. ff. 73-75. His attitude towards the Imāms is that of a Sunnī who is respectful to the direct descendants of the Prophet without ascribing to them any exclusive rights. The only strange detail is that speaking of the Twelfth Imām's death he quotes a tradition of his reappearance (*onūñ zuhūri*), contrary to the usual Sunnī belief in the coming of a Mahdī.

The title of the book exactly corresponds to Jāmī's *Shawāhid al-nubuwwa*, see Rieu, *Persian Catalogue*, i, 146, Add. 25.850. Jāmī died in A.H. 898 / A.D. 1492 and his works were extremely popular in Turkey. According to Ḥājji Khalīfa, *Kashf al-zunūn*, iv, 83, no. 7689, Jāmī's work was translated into Turkish twice; by Lāmī'ī (d. in A.H. 938 / A.D. 1531) and, with more success, by Mullā 'Abd al-Ḥalīm b. Muḥammad, surnamed Akhī-zāde (d. in A.H. 1013 / A.D. 1604). A copy of the former translation is described in

Flügel's *Catalogue*, iii, 126, no. 1686. Our author Thanā'ī could hardly have avoided knowing or hearing of Jāmī's *Shawāhid al-nubuwwa*, but his book is presented as an independent composition. Among his sources the author mentions Imām Mustaghfirī's *Dalā'il al-nubuwwa* (f. 72b) and [Ibn al-'Arabī's] *Futūḥāt-i Makkiya* (sic, f. 74b). Perhaps the similarity of the sources used may save our author from the reproach of having tacitly quoted Jāmī. A comparison of the respective sections on the Twelfth Imām (our manuscript ff. 232a–234a and B.M. Or. 25.850, ff. 120a–121b) shows, e.g., that the various details on the Imām's surnames and the dates assigned to his birth have been abridged in our manuscript; the miraculous signs at his birth are reported from the mouth of Muḥammad Ḥasan, a nephew of the Eleventh Imām, whereas in Jāmī they are more logically told by the latter's aunt Ḥalīma; details on corporal signs—identical; details on the new-born child's genuflexions—identical; the item on the presentation of the child to a visitor—similar but not entirely identical; the item about the men sent by the Caliph Mu'taḍid to Ḥasan b. 'Alī's house—identical, but our manuscript mentions the authority of Aḥmad Muslim, and, on the other hand, quotes the Arabic letter in an unsatisfactory version. In our manuscript there is no trace of Jāmī's divisions into chapters (*rukn*). The part of Thanā'ī's book written in prose is in a simple and clear style. There are, however, some antiquated expressions in it: f. 118a ویرودین 'may I give'; f. 121b: ایدرین سنی هلاک 'I shall destroy thee', وفاتندن اوکدین 'before his death' (a Chaghatay form).

SIZE. FOLIOS. 26.6 × 17.2 cm.; written surface 15.8 × 9.4 cm.; 17 lines; 129 folios.

SCRIPT. PAPER. Nasta'liq within gold rules. Firm, cream, polished paper, rather stained in lower margins.

BINDING. Dark brown-red leather, flapped, with 3-centre and corners sunk, gilt ground to design, gold cord and line borders. Inside, black leather, centre brown lattice-work over blue, gold cord and line borders.

SCRIBE. DATE. F. 129a containing the date Rabī' I 961 / February 1554 and some corrections in the text may be the author's autograph.

MINIATURES. ILLUMINATION. The text opens with a decorated headpiece containing the title (in white script on gold panel on blue and gold design); titles in gold with some slight decoration in blue; colophon with similar typically Turkish design.

411

DĪVĀN OF MĪR 'ALĪ-SHĪR NAVĀ'Ī

BEGINNING.

اشرفت من عکس شمس الکاس انوار الهدی * یار عکسین میدا کور دیب جامدین چیقدی صدا

AUTHOR. See above no. 409.

TITLE. CONTENTS. This seems to be a different dīvān from that described under no. 109. The relation of the first collection of Mīr 'Alī Shīr's poems to his later dīvāns arranged according to the four stages of his life is still a moot question. The present copy is incomplete. The mounted pages have been placed in the order of rhymes with the aid of the custodians found at the bottom of the pages. The numbers of unmounted folios are marked by asterisks.

Ff. 1-10 + *2—rhyme in *alif*.

Ff. 11 + *2—in *b*.

Ff. 12-13—in *t*.

F. *1—in *th* and *j*.

F. *2—in *kh* and *d*.

Ff. 14-15 in *d*.

*1—in *dh* and *r*.

*2—in *sh*.

*1—in *sh*.

*1—in *q*.

*1—in *l*.

*1—in *m*.

F. 16 + *4—in *n*.

F. 17 + *3—in *h*.

Ff. 18-21 + *4—in *y*.

Ff. 22-26 + *2—a strophic poem and quatrains.



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SIZE. FOLIOS. 23.2 × 16.5 cm.; written surface 13.5 × 2 cm. variable; usually 2 columns of 11 lines; 23 folios, mounted.

BINDING. 3 blue clasp cases.

SCRIPT. PAPER. Nasta'liq, within gold and coloured lines. Thin, firm, polished, cream, rose, yellow, blue, and green paper, set within margins of similar and deeper coloured papers.

SCRIBE. DATE. Ibrāhīm b. Muḥammad-Amīn, Jamādī I 972/5 December 1564.

PROVENANCE. A personal entry by Prince Farhād-mīrzā Qājār, son of the crown-prince 'Abbās-mīrzā, son of Fath-'Alī shāh, who acquired the manuscript on 22 Muḥarram 1302/11 November 1884.

MINIATURES. ILLUMINATION. Half-page '*unvān*'; within the headpiece, a *basmala*; every margin has a design in gold of birds, trees, animals, flowers, and figures, with some little colour.

DĪVĀN OF 'ĀLĪ

BEGINNING. انتخاب جواهر اسما * سطر بسم اللهست ای دانا

AUTHOR. Muṣṭafā b. Aḥmad b. 'Abd al-Maulā Chelebi, with the nom de plume 'Ālī, celebrated author, born in Gallipoli A.H. 948/A.D. 1542, died A.H. 1008/A.D. 1600 (see Hammer, *GOD*, iii. 115, Süssheim, 'Ālī in *El*, and Ibn al-Amīn Maḥmūd Kamāl's Introduction to his edition of 'Ālī's *Menāqib-i hüneverān*, Stambul, 1926).

TITLE. CONTENTS. In the unpublished part of his *Kunh al-akhbār* 'Ālī prides himself on having composed 4 dīvāns in Turkish and in Persian (see Ibn al-Amīn, op. cit., p. 70). The present copy seems to be the earliest collection of 'Ālī's poetry. In his Preface (ff. 1b-6a) the poet states that it was arranged in Shavvāl 982/January 1575, in connexion with the accession of Murād III (Ramaḍān 982/December 1574). This is confirmed by the verse (f. 6a):

کشت تدوین غزلهای جواهر مایه * سنه اثنی و ثمانین و تسعمائه

The verse quoted by Ibn al-Amīn according to which the dīvān is called *Vāridāt-i anīqa* is absent in the present copy.

The ghazals start on f. 6b:

بر سحر کم ویره انهار صبا جلا

The qaṣīdas, written in the margin, also begin on f. 6b:

زهی جلال رفیعک مقام رب جلیل

The ghazals are followed (ff. 106-10) by shorter poems (rubā'ī, qit'a, &c.).

SIZE. FOLIOS. 24.5 × 15.8 cm.; written surface 19.2 × 13.3 cm.; 17 lines (mostly) in the text and in the margin; 110 folios.

BINDING. None.

SCRIPT. PAPER. Nasta'liq within gold and blue rules. Paper polished, gold-sprinkled pink or cream. F. 109 repaired.

SCRIBE. DATE. Judging by its general appearance and the paper, the manuscript probably belongs to the 17th century.

PROVENANCE. On ff. 1a, 6a, and 110b, several Turkish seals.

MINIATURES. ILLUMINATION. F. 1b. Decorated heading: a rectangular panel, gold, blue, and red, with floral designs; above it, a top piece, gold and blue, with scrolls in lighter blue and pink. F. 6b. A decorated heading, gold, blue, and red, with six

repeated designs on top; in the margin, a triangular gold panel with coloured flowers, and a blue top with flowers. The pages are elaborately ruled in gold, the headings being coloured in gold and blue.

413

HISTORY OF SULTĀN SULAYMĀN

BEGINNING. بنام خدائی که دنیا و دین * پدیدار گشت از دو حرفش یقین

AUTHOR. According to the mention inserted in the *sarlawh* (f. 1b) and on ff. 2b (line 9) and 23a the author's name is Luqmān and a hint on f. 121 shows that he was a *sayyid* descended from the Prophet. On f. 23b he refers to his previous work *Selīm-nāma*. The date of composition (A.H. 986) also corroborates his identity with Sayyid Luqmān b. Sayyid Ḥusayn al-'Ashūrī al-Ḥusaynī of Urmia who from A.H. 976/A.D. 1569 down to A.H. 1005/A.D. 1596 occupied the post of *shāh-nāmechi*, i.e. official historian panegyrist. In A.H. 1010/A.D. 1601 he was still alive, see Babinger, *GSO*, pp. 164-7.

TITLE. CONTENTS. The title of the book as recorded in the *sarlawh* is *Tatimma-yi aḥwāl-i shāhinshāh-i khuld-āshiyān Sultān Sulaymān khān, tāba tharā-hu az guftār-i banda-yi Luqmān*. This versified 'Supplement to the account of Sultān Sulaymān' is written in Persian in the metre of Firdausī's *Shāh-nāma* (*mutaqārib*). The author treated the history of Sulaymān several times: in his *Mujmal al-Ṭumār* (a history of the Ottoman sultāns completed in 992/1584), in his *Shāh-nāma-yi āl-i 'Othmān* (completed in 999/1590), and the *Hüner-nāma* (begun in 985/1577), of which the second volume contains the history of Sulaymān. Judging by the description of this latter work consisting of 10 *faṣl*, a *tadhyil*, and a *khātima*, see Babinger, *GSO*, p. 166, the present manuscript is different from it, though the date of its completion (986/1578) suggests that the author was working on it simultaneously with the *Hüner-nāma*.

In the introductory paragraphs the author praises Reason and Speech (ff. 1b-5b). The historical part begins (f. 5b) with the events after the suppression of Prince Bāyazīd's revolt (defeated on 30 May 1559, put to death on 25 September 1561). Story of an innocent man killed in a tavern which entailed the prohibition of wine and various punishments (f. 6a). Measures for protecting frontiers (f. 12b): building of fortresses in Luristān, Arjish, Shahrazūl, &c. A messenger from Persia, &c. Building of a mosque in Constantinople (f. 15a), the aqueduct of Chihil-cheshme (f. 18b); the tanks of Belgrad, near Constantinople (f. 21a), the bridge of Chekmeje (f. 23b), &c. Campaign of Malta [A.D. 1565] (f. 24a). Revolt of Muḥammad 'Othmān near Baṣra (f. 29a). Negotiations with Maltese (f. 29b). Expedition against Chios (f. 30a). Expedition against Spain and Genoa (f. 31b), &c. The podestà of Chios arrested (f. 33a). Campaign of Szigetvár [A.D. 1566] (f. 34a). Opposition of the Emperor of Austria [*Bech qirālī*] (f. 34b). Sulaymān goes on pilgrimage to Eyyūb (f. 37b). Rüstem-pasha starts against Austria (f. 42a). The Sultān's illness (f. 44b). Turkish victory (f. 44b). The Vazīr rewarded (f. 47a). Arrival

in Adrianople (f. 47*b*). Praise of Sofia (f. 48*a*). Description of Belgrade (f. 49*b*). Crossing of the bridge (f. 50*b*) *via* Srem to Zemlin (f. 53*a*). Qīrāl Istefan (Sigismond Stephen, son of Zápolya of Transylvania) greets the Sultān (f. 53*b*). The Sultān marches to Szigetvár instead of Egri [Erlau] (f. 57*a*). Building of a bridge on the Țarāva [Drava] (f. 59*a*). Punishment of Arslan pasha of Buda [Ofen] and appointment of Muṣṭafā pasha in his stead (f. 61). Zāl-Maḥmūd pasha brings heavy guns from Mīhach [Mohacz?] (f. 62*a*). The Sultān arrives before Szigetvár (f. 63*b*) and the siege begins. Second fort taken (f. 70*b*); third fort taken (f. 72*a*). The Turks blow up the enemy's mine (f. 77*a*). Pertev pasha announces the victory of Göle [Gyula]. News of intrigues of Lazare of Bech [Vienna or Pecs = Fünfkirchen?] (f. 81*b*). Turkish ambush against a night attack of Zrinyi [*Pūr-i ibn-i Zirinsqa*] (f. 83*a*). Sulaymān's health grows worse (f. 85*a*), his will, his death. The Vazīr's prayers (f. 87*b*). The Sultān's death kept secret (f. 89*b*). The fourth fort taken and Zrinyi killed (f. 92). Szigetvár blown up (f. 95*a*); news of the victory sent to the capital and Sulaymān's death announced (f. 96*b*). The Fourth Vazīr and the Mīrmīran of Rumelia conquer Bobofcha (f. 100*a*). Zrinyi's head sent to the Qīrāl (f. 103*a*). An Austrian [*nemche*] prince joins the Turks and becomes a Muslim (f. 103*b*). Two spies captured and forced to write false reports (f. 105*a*). New correspondence with the heir to the throne [Selīm] who progresses *via* Adrianople (f. 108*b*) and Philippopoli (f. 110*b*). Admonition to the 'Rebellious Soul' (f. 114*b*). The vazīr Aḥmad pasha convoys Sulaymān's body *via* Belgrade. Chronogram of the Sultān's death A.H. 974/A.D. 1566 (f. 119*b*).

Chronogram of the completion of the book A.H. 986/A.D. 1578 [*ḥayḍ-i nuḡam*].

SIZE. FOLIOS. 37.8 × 26 cm.; written surface 23.8 × 14.5; 4 columns of 17 lines; 121 folios.

BINDING. Red-brown leather, 3-centre, corners and broad border (with medallions) sunk, with gold ground to black arabesque design; gold cord line borders. Inside, black-green leather, with all-over flower design in painted gold, 3-centre and corners sunk with red ground to gold arabesque. Marbled fly leaves.

SCRIPT. PAPER. Nasta'liq, within gold rules. Thin, deep, cream-polished paper, gold-sprinkled under text.

SCRIBE. DATE. Qāsim al-Ḥusaynī al-'Arīdī of Qazvīn, in A.H. 987/A.D. 1579.

PROVENANCE. On f. 1*a* an inscription in a golden medallion states that the manuscript belongs to the library of Sultān Murād III (A.H. 982–1003/A.D. 1574–95). At the top of the page, an entry in black ink saying that the manuscript containing portraits of Sulaymān I entered the possession of a sultān from the children of Ibrāhīm khan (this sultān reigned A.H. 1049–58/A.D. 1640–8). Under it, a circle filled in red ink to the effect that the manuscript entered the library of Sultān Sulaymān, son of 'Abd al-Ḥamīd, 'may God prolong their lives'. This latter formula suggests that 'Abd al-Ḥamīd (evidently the First, A.D. 1773–89) was still reigning.

MINIATURES. ILLUMINATION. The text opens with a *sarlah* in blue and gold, with coloured floral scrolls. Ff. 1*b* and 2*a* have gold interlinear ornament and blue running

design between columns of script. The titles are in gold, red, blue, and green script on panels with coloured arabesque in gold border. 38 pages with many triangular pieces of decoration in gold and colours, with flower or motive designs, mostly opposite the miniatures. The script above each miniature has gold interlining.

There are 25 full-page miniatures, of which 6 occupy each two pages, executed in Ottoman style with rather large figures.

F. 5*b*. The Sulṭān in a garden.

F. 7*a*. A ceremony in a court-yard.

F. 10*a*. Hanging of a drunkard and burning of the boats loaded with wine.

F. 12*b*. Fortifications along the Persian frontier, in foreground a sheep, sacrificed on completion of the Gul-'anbar fort (in Shahrazūr). In the distance the fort of Zalm.

F. 14*b*. Persian messenger bringing presents.

Ff. 22*b*–23*a*. Panorama of the system of aqueducts of Belgrad, near the Golden Horn in Constantinople.

F. 28. Destruction of Santarma (?) in Malta. The fort in question must be Saint Elmo, locally called Santiermu.

F. 33*b*. The podestà of Chios arrested.

F. 38. Sulaymān's pilgrimage to Eyyūb.

F. 46*a*. The Vazīr supports the ailing Sulṭān.

Ff. 55–6. King Stefan, son of Zápolya, greeting Sulaymān.

F. 60*a*. Bridge on the Drava.

Ff. 64–5. Arrival before Szigetvár.

F. 70*a*. Siege of Szigetvár,

F. 71*b*. Second fort taken.

F. 78*a*. A scene before Szigetvár.

F. 80*a*. Surrender of Gyula.

F. 82*a*. Muḥammad Girey of the Crimea sent against Lazare of Bech [Pecs ?] crosses a river.

Ff. 93–4. Fall of Szigetvár. Zrinyi's head on a lance.

F. 95*a*. Szigetvár blown up.

F. 101*a*. Capture of Bobofcha.

Ff. 113–14. Burial of Sulaymān.

F. 115*b*. Funeral procession with mallas.

Ff. 116–17. Further ceremonies.

F. 119*a*. Sulaymāniye (?) mosque.

F. 121*a*. A court scene (pasted under the colophon).

ZUBDAT AL-TAWĀRĪKH BY LUQMĀN-I 'ASHŪRĪ

BEGINNING (f. 5*a*). حمد و سپاس فراوان و حمد و ستایش بی پایان

AUTHOR. Luqmān-i 'Ashūrī of Urmiya, see manuscript No. 413. In the paragraph recording the construction of a fort in Gul-'anbar (in Kurdistān) in A.H. 970/A.D. 1562 the

author says that at that time he was commissioned with the composition of a *Shah-nāma* and appointed qāḍī of Ḥarīr (f. 187b, line 10).

TITLE. CONTENTS. The earlier title of the book, as begun in the reign of Sulṭān Sulaymān, must have been *Nasab-nāma* (f. 4b), but on f. 5b, as well as in the later preface it is called *Zubdat al-tawārikh*, 'The Cream of Histories'. Ff. 2 and 3 were added at a later date. They contain the Preface just mentioned stating that the book is an account of the events from Adam's fall down to Muḥammad. It explains the creation of the world, the history of the Prophets, of Muḥammad, of his companions and successors, of the 12 Imāms. It gives geographical and astronomical information. It narrates the history of the Sulṭāns from 'Othmān khān down to Murād III (A.D. 1574-95). Its author is the late Luqmān-i 'Ashūrī (v.s. no. 413) who wrote it after having completed in verse the *Shāh-nāma-yi humāyūn*, presented to Sulṭān Sulaymān. Having secured the collaboration of the famous painter Ṣun'ī he made him illustrate the book at the appropriate places. The book was then presented to the late Muḥammad-āgha, head of Sulṭān Sulaymān's eunuchs (*sulṭān Sulaymān khan hazretleriniñ dār-i se'ādet-i sherīfe aghalıqları-ile hā'iz-i rehīne-yi imtiyāz olan*). The Preface winds up by extolling the merits of the clearly written epitome and its embellishments and illustrations. It is followed by a genealogical table of Ottoman sulṭāns down to Murād III who is mentioned as dead (died 1003/1595) though the details of his reign have been left blank (see also f. 5b).

The original text starts at f. 4b. A *qiṭ'a* in a medallion hints at the contents of the *Nasab-nāma*, 'Book of Genealogies', which seems to be the less pretentious original title of the work.

بو نسب نامه اصل سلسله سی
باشنوبدر زمان آدمدن
مندرج انده نسل انسانی
آل عثمانله دور خاتمدن

F. 5a. Another *qiṭ'a* contains the dedication :

الهی بو کتاب بهجت افزا
محمد اغایه اولسون مبارک
شہک دار السعاده درکهنده
معینی عون وفضل حق تبارک

F. 5b. The author's Introduction explaining the contents of his book. Sulaymān I is mentioned as the reigning Sulṭān. The author says that he consulted many books of his predecessors and called his book *Zubdat al-tawārikh*. The text starts on f. 6b: description of Paradise; f. 11b: description of Hell; f. 16b: the Seven Skies; f. 25a: distances; f. 26b: the seas; f. 27b: the islands (many of them legendary); f. 33b: the Seven Climes (mostly traditional data borrowed from earlier geographers, such as al-Wardī; f. 41a: Arabia and the sacred cities; f. 43b: Eastern countries [according to Idrīsī?] among which figure White Qumāniya, Ghuzz, Adkash, Gog and Magog, &c.

F. 45*b*: creation of Adam out of dust; f. 53*b*: Adam's progeny; f. 54*a*: Kayūmarth and the other Kayānians; f. 55*b*: Idrīs, Miṣrān, 'Ayfān, 'Arnāq, Lūkhīm, &c.; f. 58*a*: Noah and his progeny, Qara-khan, the ancestor of the Turks, being mentioned as Shem's son; f. 65*b*: Lot; f. 66*b*: Abraham, Isaac, Jacob; f. 72*a*: Yuḥannā, Dhul-kifl, Jonas; f. 74*b*: 'Ūj (Og), &c.; f. 75*b*: 'Uzayr (Ezra?); f. 76*a*: a table of Cham's and Japhet's progeny; among the former figure such African peoples as Abyssinians, Nubians, Zinj, Zughāwa; f. 76*b*: (in the margin) notice on Turk, son of Buljās, ancestor of the Turks; f. 77*a*: David and his progeny; f. 80–81: Moses and Job; f. 87*b*: Solomon, Qārūn (Corah), &c.; f. 88*b*: Elias, Joshua, &c.; f. 90*b*: Samuel; f. 93*a*: Daniel; f. 95*a*: the Seven Sleepers; f. 98*a*: Zachariah, John the Baptist; f. 99*b*: Jesus; f. 103*a*: Balūqiya b. Ūsāq; f. 105*a*: Alexander; f. 110*a*: Samson.

F. 111*b*: Muḥammad; f. 118*b*: his slaves; f. 120*a*: his habits; f. 121: genealogies of his companions; f. 123*a*: the first four Caliphs; f. 126*b*: Muḥammad's wives; f. 127*b*: the Imāms and their children; f. 130*a*: the founders of the four Islamic rites and their pupils.

The subsequent folios contain detailed genealogies: f. 132*a*: the Omayyads; f. 132*b*: the Abbāsids; f. 133*b*: the 'Alids in Spain and Ṭabaristān; f. 137: the Sāmānids, the Caliphs in Egypt; f. 137*b*: the Ghaznavids; f. 138: the Mongols; f. 139*b*: the Būyids; f. 140*a*: the Qara-qoyunlu and Aq-qoyunlu; f. 142*a*: the Safavids.

F. 142*b*: the princes of Qaraman and the origin of the house of 'Othmān. This history of the Sultāns continues then to the end of the book, red medallions at top of pages containing the names of the Grand Vazirs. From Muḥammad II on (f. 154*b*) the narrative becomes more detailed: Bāyazīd I (f. 156*b*), Selīm (f. 158), Sulaymān (f. 160?). This part is given in great detail, the author having been a contemporary of the events (see f. 167); Selīm II (f. 192): Baṣra (193*a*), Yemen (194*b*), Azov and Tunis (176*a*), Cyprus (198*a*), the building of a fortress in Van (207*b*), Tunis (212*b*). Murād III (f. 220*a*): Fez and Morocco (f. 229*a*); the book ends abruptly (f. 254*a*) with the events in Transcaucasia (occupation of Shamākhī by the Turks) in the year 991/1583, and has no final formula and no colophon.

SIZE. FOLIOS. 39.5 × 25 cm.; written surface 29.7 × 18.5 cm., variable; 19 lines; 254 folios.

BINDING. Red-brown leather, flapped, with an all-over gold-painted flower design, 3-centre and corners with gold ground to black flower design. Inside, yellow paper.

SCRIPT. PAPER. Naskh, within gold band. Firm, deep cream-toned, polished paper.

SCRIBE. DATE. Completed after A.H. 991/A.D. 1583.

PROVENANCE. Note of ownership (f. 1*a*), within a gold medallion, erased. Probably from the library of the original dedicatee.

MINIATURES. ILLUMINATION. The text opens with a page of large arabesque designs in gold on stippled ground (f. 1*b*). Ff. 2–3 (later addition) contain a decorated heading and a list of sultāns arranged in triangles (design in gold and blue with red

rubrication). F. 4a exactly as f. 1b. Ff. 4b-5a—two pages of green lattice-work ground with light pink corners; in the middle of each page a light pink circular medallion surrounded by a band of verse in red ink. F. 5b decorated 'unvān in gold and blue. Decorated panels: white script on gold with coloured flower decoration on ff. 6b, 45b, 53b, 55b, 58a; three chapter endings with two triangular pieces of decoration. Numerous genealogical trees beautifully executed with names in gold and colour.

45 miniatures which, according to the later Preface, are by the painter Şun'ī. The 13 miniatures mounted separately are marked by asterisks.

F. 17b. A celestial map. The Earth surrounded by seven skies, each in a different colour; 7 signs of the Zodiac and 28 mansions of the Moon in gold and blue. The remaining space decorated in pink flower design.

F. 34a. A map of the earth, very artistically executed, and combining the ancient traditional ideas with some new material. North at bottom, south at top. Northern part divided into seven climes, the northernmost segment (pink) bearing the inscription, *Gog and Magog*. The Mediterranean, clearly recognizable, is joined to the Black sea and the latter to the Azov sea, a separate river (Don) flowing into the latter. The Iberian peninsula is inscribed *Portugal*, and the British Isles *Flandra*. The Danube flows across Europe. In Asia are seen the Caspian sea, the Aral sea, and a lake into which flows the river of Bukhārā; the southern part of Asia is formed by three peninsulas: Arabia, with Mekka and Medīna, a dragon-shaped India with Ceylon, and a narrow China with numerous islands. The southern part of the hemisphere is occupied chiefly by Africa, which is traversed by the Nile flowing down from the Moon-mountains (gold). One of the Nile's branches forms the Niger. To the south-east of Africa a large island is seen (Madagascar) while to the south-west of Africa lies a vague land called *Yeni-dünyā*, 'the New World' (i.e. America).¹ In the extreme south lies a land vaguely reflecting Australia and the Antarctic; its eastern end is inscribed 'the coast of the Island of Darkness'. To the north-east of this inscription lie the 'newly found islands', and still nearer to China the 'Āchī island' (Atjèh, Achin, i.e. the northern part of Sumatra). The world is surrounded by an ocean, and the latter by a bright-green border of the Qāf mountains. The space outside the map is occupied by a flower design in blue with touches of red.

F. 53a. Adam and Eve. Bottom: Cain slaying Abel.

F. *54. Kayūmarth.

F. 56b. The prophet Idrīs with an angel.

F. *61b. Noah.

F. 64a. Alexander on a throne. Above him Khizr fills a vessel with the Water of Life.

F. 65a. The Qor'ānic prophets Hūd (top) and Šālih (bottom).

F. 66a. Lot seeing the destruction of Sodom. Safwān and the bird 'Anqā, the latter devouring a man.

¹ The painter Şun'ī and his patron were certainly behind their times. A chart of the World incorporating the discoveries in the Western hemisphere was drawn by the admiral Pīr-i Re'īs and presented to Sultān Selīm, A.D. 1517, see P. Kahle, *The Lost Columbus Map of 1498 in Aligarh Muslim University*

Journal, ii, 1935, no. 2, and E. Bräunlich, *Zwei türkische Weltkarten aus dem Zeitalter der grossen Entdeckungen*, Leipzig, 1937. A history of the discovery of America by Columbus and Cortez was dedicated to Sultān Murād III (A.D. 1574-95), cf. Blochet, *CMP*, 382, no. 521.

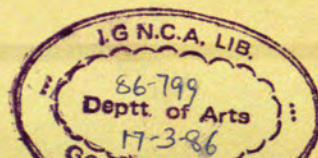
- F. *68b. Abraham (top); Abraham sacrificing Ishmael (bottom).
 F. 69b. Isaac and the Qor'ānic prophet Shu'ayb.
 F. 72b. Yūḥannā with Nebuchadnezzar abducting the Arabs [sic] to 'Irāq. Bottom: Dhul-kifl.
 F. 73a. David and Solomon.
 F. 74a. Seth; 74b: Og.
 F. *81a. Jacob with Joseph.
 F. *82a. Job and (bottom) Moses.
 F. 88a. Moses and Aaron producing a dragon before the Pharaoh.
 F. 89a. Elias and (bottom) Joshua before Jericho.
 F. 90a. Alyasa (Elijah) appointing his successor; (bottom) Ezekiel restoring the dead to life.
 F. 91b. Samuel and the coffin, and Isaiah destroying Sennacherib's army.
 F. 92b. Jonas, 'Uzayr, and Jeremiah.
 F. 94b. Daniel before the king. Šādiq and Šadūq healing a sick man.
 F. 97b. The Seven Sleepers with their dog, and the onlookers.
 F. 99a. Zachariah and John the Baptist.
 F. 102b. The Ascension of Christ, to the astonishment of the Jews.
 F. 108a. Alexander building a wall against Gog and Magog.
 F. 111a. Jirjīs (St. George) buried by angels. Samson pulling down the temple.
 F. *121a. Muḥammad's ascension.
 F. 125b. The four first Caliphs.
 F. 128a. The first five Imāms.
 F. *129a. The following six Imāms.
 F. 130a. The four founders of Islamic rites.
 F. 145b. Sulṭān 'Othmān I.
 F. *146b. Orkhan with Sulaymān pasha.
 F. 148b. Murād, with 'Avad pasha.
 F. 150b. Bāyazīd I, with Saruja pasha.
 F. *152b. Chelebi Muḥammad II with Maḥmūd pasha.
 F. 154b. Murād II with Gedük Aḥmed pasha.
 F. 156a. Muḥammad II with Dāvūd pasha.
 F. *158a. Bāyazīd with Muṣṭafā pasha.
 F. 160a. Selīm I with Pīrī pasha.
 F. 191b. Sulaymān I with 'Alī pasha and two other vazīrs.
 F. 219b. Selīm II with Muḥammad pasha.
 F. *253a. Murād III with Muḥammad, Aḥmed and Sinān pashas.

415

TWO SPECIMENS OF FAKHRĪ'S 'DÉCOUPÉ' SCRIPT (QIT'Ā)

ARTIST. Fakhrī of Brusa; whom 'Ālī in his *Menāqib-i hünerverān* (written in 995/1586), p. 63, mentions as an incomparable representative of his art (see no. 404) among the Rūmīs, i.e. Ottoman Turks.

E



I

TITLE. CONTENTS. Five verses in Persian by Ḥāfiẓ (ed. Brockhaus, ode no. 5) in centre, and four Persian verses in margin.

SIZE. FOLIOS. Single sheet 13.4 × 6.4 cm.; 10 lines of oblique script in centre, and script along the four sides of the margin.

BINDING. Mounted in card case, leather-bound edges, with lid. 15.7 × 8.5 cm.

SCRIPT. PAPER. Cut-out letters in pale-buff, blue and white paper mounted on dull-blue ground; in margin, white script on buff ground.

SCRIBE. DATE (see *ante*). Fakhri's signature in lower left corner.

MINIATURES. ILLUMINATION. 12 triangular decorations on minute cut-out flower design in gold and buff paper; a similar border surrounding the centre.

II

TITLE. CONTENTS. Three Persian verses in praise of Muḥammad beginning:

سلام عليك ای نبی مکرم

SIZE. FOLIOS. Single sheet 20 × 11 cm., written surface 10.5 × 4 cm.

BINDING. Mounted separately.

SCRIPT. PAPER. Cut-out white script on dull-blue ground.

SCRIBE. DATE. Signature as in I.

MINIATURES. ILLUMINATION. Two triangular decorations in the centre as in I. Text within double black and gold rule. Margins buff, sprinkled with gold.

BUDGET OF ENDOWMENTS OF THE HOLY PLACES

AUTHOR. Muṣṭafā-āgha, Inspector of the endowments of the Holy Places.

TITLE. CONTENTS. *Muḥāsaba-yi vāridāt-va-maṣārif-i auqāf-i ḥaramayn-i sharīfayn va quds-i sharīf*, 'Budget of the endowments appertaining to Mekka, Medīna, and Jerusalem, and situated in Istanbul, Adrianople, Brusa, Rumelia, Anatolia, Qaraman,

Rûm,¹ Mar'ash, Diyārbekr, Baghdād, Cyprus, &c., from 1 Rajab 1001 down to the end of Jamādī II 1003—by order of H.M. Sultān Murād III, and with the knowledge of myself, Muṣṭafā-āgha, eunuch (*āgha*) of the royal harem (*dār-i sa'ādat*) and inspector of the endowments of the Holy Places'. The document is in Persian, only the conclusion (ff. 13b–14a) being in Turkish. Each item of income is enumerated with details as to its situation, founder, and the amount of money collected. The whole amount of yearly revenue is evaluated at 52 times 143,763 (= 7,475,676) aqchas, or 43,698 florins.

SIZE. FOLIOS. 49.2 × 17.3 cm.; written surface variable; number of lines variable; 14 + iv blank folios.

BINDING. Dark-maroon leather, 3-centre with a gold ground to design, gold cord and line borders. Inside, grey and red marbled paper. Lower edge and fore-edge damaged.

SCRIPT. PAPER. Naskh, in black and gold, horizontal and oblique. Firm, thick, ivory-toned, polished paper; watermarks: a duck(?), in a circle, and an anchor, without the top loop, in a circle. No identical marks could be found in C. M. Briquet's standard work, *Les Filigranes*, Paris, 1907, but a comparison shows that the paper is of Italian origin and belongs to the later half of the 16th century, cf. for bird, no. 12157, Rome (without circle), and for anchor, no. 571, Verona, A.D. 1583.



SCRIBE. DATE. Some official scribe. Beginning of Sha'bān 1002/end of April 1593.

PROVENANCE. The document is sealed and endorsed by Muṣṭafā-āgha and the controller Muḥammad b. Muḥammad.

MINIATURES. ILLUMINATION. The text opens with a *tughrā* of Sultān Murād III (f. 1), rather freely done in black and gold.

COLLECTION OF PRAYERS, ETC.

AUTHORS. Various.

TITLE. CONTENTS. In the colophon, the collection is called *al-Sūrat al-'Aẓīma wal-Āyāt al-Karīma li-awrad [sic] al-sharīfa ma'a al-ad'iyat al-ma'thūra*. The same designation, in abridged Turkish form, is repeated in a later hand on f. 1a.

¹ i.e. Sivas, see P. Wittek, *Le Sultan de Rûm* in *Mélanges E. Boisacq*, Bruxelles, 1938.

The book (in Arabic and Turkish) consists of several divisions, chiefly decorative towards the end.

A. Thirteen Qor'ānic sūras: *al-Kahf* (f. 1*b*), *al-Dukhān* (f. 20*a*), *al-Raḥmān* (f. 32*b*), *al-Wāqī'a* (f. 36*a*), *al-Ḥum'a*, *al-Mulk* (f. 41*a*), *al-Qiyāma* (f. 44*a*), *al-Bannā* (f. 45*b*), *Kuwwirat* (f. 47*a*), *al-Ikhlāṣ* (f. 48*a*), *al-Falaq*, *al-Nās* (f. 48*b*), *al-Fātiḥa* (f. 49*a*).

B. Prayers (*wird*) to be recited on each of the seven days of the week; some prayers ascribed to Muḥammad (ff. 49*b*–82*a*).

C. 99 names of God, each with its numeric value; 40 names of God with explanations (in margin) as to the occasions suitable for the recitation (ff. 82*a*–88*a*).

D. Litanies (*ṣalāt*) to Muḥammad (ff. 88*b*–92*a*) and prayers for special occasions, against the plague, for dispelling sorrow, &c. (ff. 88*b*–127*a*); one of the prayers (f. 121) being in a cryptic language.

E. Morning and evening prayers and various special prayers, lauds (*tasbīḥ*) of the prophets, including Lot, Job, Jonas, &c. (ff. 127*b*–155*b*).

F. Prayers of Salmān-i Fārisī, of Karkhī, &c. (ff. 156*a*–170*b*).

G. The Prophet's outward appearance; numerical value of the Arabic letters (ff. 171*a*–*b*).

H. Prayer for the destruction of enemies, &c. (f. 173*a*).

I. Profession of faith (f. 179*b*).

J. Prayers on seeing the new moon in each of the twelve months, &c. (f. 181*b*).

K. Colophon (ff. 195*b*–196*a*).

SIZE. FOLIOS. 26.2 × 16.7 cm.; written surface 15.6 × 8.8 cm.; 9 lines; 196 folios.

BINDING. Black leather, flapped; 3-centre, corners and border sunk with gold ground. Inside, red-brown leather, centre sunk design on gold ground. Gilt fore-edge. Repaired.

SCRIPT. PAPER. Good naskh within gold band. Marginal commentaries in smaller script. Thick, greenish-toned, semi-polished paper, set within margins of same or yellow, thick, semi-polished paper; f. 41 reddish-brown, f. 92 dark-cream.

SCRIBE. DATE. The late vazīr Farhād pasha's son Muṣṭafā-āgha, who at that time was head of the Charity Department (رئيس الوابدین = 'Master of the Indigent'?) to Sultān Murād III (A.H. 982–1003/A.D. 1574–95). Begun on 4 Ṣafar 1001/10 November 1592 and finished on 20 Rabī' II 1001/24 January 1593.

PROVENANCE. On the fly leaf after the text, an entry by a former owner Jamīla, daughter of Sultān Selīm (A.D. 1789–1807), Sha'bān 1267/June 1851; a semi-effaced entry by 'the late Sultān Selīm's third wife', 1245/1829, and another entry in a poor feminine hand.

MINIATURES. ILLUMINATION. F. 1*b*. A headpiece, with the title inscribed on a gold panel, inside a larger panel with gold (two shades) and blue ground covered with flower design (white, red, and blue); above the panel a cupola-shaped top-piece of similar design, green and gold borders. Text on ff. 1*b* and 2*b* interlined with gold and margins with gold flower designs.

F. 20a. A smaller headpiece on gold (two shades) and blue ground; text interlined in red net; gold flower design on margin. Similar headpieces on ff. 44a, 49b, 82b (82b-84a being arranged as tables), 88b, 127b, 156a, 173b, 179b, 181b.

F. 171. Two decorated pages, gold script with traces of colour, in margin gold flower designs.

Ff. 195b-196a. Fully decorated; colophon in two circular and four semi-circular medallions in white ink on gold ground; remaining space within border filled with flower designs on blue and gold ground; in margin, gold flower designs.

182 panels with titles (white script on gold with colour decoration); 84 stars on margins (down to f. 42b); rosettes throughout.

418

NASAB RASŪL ALLĀH

AUTHOR. Tables completed by Shaykh Jamāl al-dīn Yūsuf b. Ḥasan b. 'Abd al-Hādī al-Ḥanbalī (see ff. 1a and 1b, and 9a).

TITLE. CONTENTS. The text throughout is in Arabic.

In the Preface, ff. 2b-3a, the author says that a 'brother' procured him the genealogical tables which he completed, and added to them five new pages (ff. 9a-11b), calling the book *al-Durrat al-muḍī'a wal-'Arūs al-marḍiya wal-Shajarat al-nabawiya wal-Akhlāq al-Muḥammadiya*. F. 3b. The Prophet's detailed genealogy; f. 4b his cousins; f. 5a his aunts; f. 5b his wives; f. 6b his additional wives and his children; f. 7a children of his daughters; f. 7b his uncles; f. 8a sons of his aunts; f. 8b his maternal uncles and brothers. This page has a signature in red: 'Service done by myself 'Abdullāh b. 'Alī al-Rifā'i.' This, however, does not seem to be the name of the original author of the Tables but rather a colophon of the previous copy incorporated by the later scribe. On f. 9a begin the additions of Shaykh Yūsuf. F. 9a the Prophet's servants; f. 9b his generals, governors, arms-bearers (Turkish term: *siliḥdār*); f. 10a his army; f. 10b his horses, his furniture, &c.; f. 11a events of his life; f. 11b chronological data of the earlier Caliphs (inclusive of Ḥasan b. 'Alī and 'Abdullāh b. al-Zubayr) down to 'Omar b. 'Abd al-'Azīz.

SIZE. FOLIOS. 38 × 26.3 cm.; written surface, 11 lines on first two pages, 16.8 × 12.3 cm.; other pages vary, generally 28.7 × 19 cm. Script at all angles; 11 folios.

BINDING. Late, purple leather, centre ornament and stamped border, gilt. Inside, brown paper.

SCRIPT. PAPER. Thulth, in gold, black, green, brown, blue, and red, and naskh, mostly in black, in various sizes, within gold and coloured rulings and compartments of various sizes. Thickish, little-polished, cream-toned paper, stained in places.

SCRIBE. DATE. Aḥmad b. Shaykh Zayn [al-‘Ābidīn ?]. Dated Jamādī II 1002/February 1594. The script is in one hand throughout; on the signature of f. 86 (‘Abdullāh b. ‘Alī) see above.

MINIATURES. ILLUMINATION. Opens with a rectangular *sarlawh* containing the title in gold with a circular medallion inside, in which is inscribed the author’s name in black. Ff. 26 and 3a gold and coloured flower interlining; f. 36 gold script on blue ground in broken circle round the Prophet’s name; f. 116 a vase-shaped table, small black circle with gold showing disposition of the Prophet’s tomb; below, two circular medallions with colophon.

419

LIFE OF MUḤAMMAD BY ḌARĪR

BEGINNING.

حمد له شكرى ملتزم اولالم * عاجزوك حمد و شكر عادتدر

AUTHOR. Muṣṭafā b. Yūsuf b. ‘Omar al-Maulavī al-Arzan al-Rūmī (i.e. of Erzerum), surnamed Ḍarīr ‘The Blindman’, who wrote his *Siyar* (or *Rasūl hadretiniñ siresi*) in A.H. 790/A.D. 1388. Among the places that he visited on his travels were Egypt, Qaraman, and Syria. *Circa* A.H. 795/A.D. 1393 he dedicated a translation of Wāqidi’s (?) *Futūḥ al-Shām* to Sayf al-daula Malik Cholpan (‘The Morning Star’), governor of Aleppo on behalf of Sulṭān Barqūq, see Rieu, *TM*, p. 33, Or. 3214.

The starting-point for this identification has been the archaic character of the language of no. 419, very similar to that of the translation of *Kalila va Dimna* by Mas‘ūd, completed before A.H. 734/A.D. 1334, cf. Zajāczkowski, *Studja nad językiem staroosmańskim*, i, Kraków, 1934, p. xii. This consideration precluded the possibility of the author being one of the later authors of the *Siyar* (Dhātī, Vaysī). Some indication as to the author’s name was found on f. 453a:

ضرير حقير اول اولولر سيلدكلرنى ترجمه ايدوپدر

‘The miserable Ḍarīr has translated what those great authorities say.’ The word *Ḍarīr* being written in red ink corroborated the impression that it is used here as a *nom de plume* and not as a general term of self-abasement. Then the name of Ḍarīr was found in Rieu, *TM*, p. 38, where the author calls himself similarly ضرير حقير, cf. also M. Fu‘ād Köprülü-zade’s *Fuḍūlī*, Istanbul, 1924, p. 9. Another copy of Ḍarīr’s *Siyar* belongs to the Dresden Library, cf. H. O. Fleischer, *Catalogus codicum manuscriptorum orientalium Bibliothecae Regiae Dresdensis*, p. 5, Turkish no. 35 (slightly deficient at the beginning). From the introductory formula quoted in Fleischer and containing a hint to the title *al-Zāhir*, which belonged to Barqūq, one would think that the work was presented to the said Sultan of Egypt.

TITLE. CONTENTS. *Siyar-i Nabī* (spelt سیرى نبى) ‘The Life of the Prophet’. The manuscript contains Part iv of an immense compilation for which the author quotes

as his authorities 'Abdul Malik b. Hishām (d. A.H. 218/A.D. 834), Abul-Hasan al-Bakrī (cf. 18a, 37a, 38a, 48b, &c.), Shaykh Dumyaṭī [probably 'Abd al-Mu'min b. Khalaf, d. A.H. 705/A.D. 1305], Sayyid al-nās (?), 'Uyūn al-athar [probably Abul-Faṭḥ Muḥammad b. Abī-Bakr Muḥammad Faṭḥ al-dīn al-Ya'marī al-Andalusī, b. Sayyid al-nās, d. A.H. 734/A.D. 1333, author of 'Uyūn al-athar fī ghazawāt sayyid Rabī'a wal-Muḍar], &c.

Some particular exaltation of 'Alī, noticeable in the text ('Alī is called *khayr al-awṣiyā*), is perhaps due to the Ṣūfī leanings of the Maulavī author. The compiler is specially interested in miraculous and picturesque details, and speaks at great length of the adventures of secondary heroes.

The narrative is interspersed with Turkish and Arabic verses. The style is pleasantly simple. The language is both popular and archaic. It may contain some provincialisms of Erzerum, but generally comes under the category of 'old Ottoman', as described lately by A. Zajaczkowski in his *Studja* quoted above, i. 1934, ii. 1937; cf. also Prof. Köprülü-zade's remark in *EI*, under *Turkish (Ottoman) literature*. The following are some of the more striking features of Ḍarīr's language:

Lexicography. ایرقی نیت واریمش 'he had a different intention', امدی 'now', ایرق 'different', اغمق 'to climb', کوکلاک 'to loosen, to let', ششمق 'they wailed', سغو سفدرلر 'all', دوکلی 'a shirt', کندوز 'self', کندورمش [sic] 'he sent', کیلجی 'his son-in-law', کویکوسی 'he sent', مصلحت کوردیکم 'he thought it expedient to send a man', ییشی 'good', ییاق 'on foot'.

Suffixes. اول نوردین یکا یونلدی 'he turned away from that light', ایلرورک 'further ahead', اول نوردین یکا یونلدی 'earlier', قنجر و 'whither', چقاسی ییر یقدر 'there is no place for going up', بولر 'these'.

Verbs. اوریشودورر 'he is fighting'. [On the other hand, the form in *-iyor* is not found in the text.] لمازم 'I do not know'. Future: کورسرلدر 'they will see'. Imperative: چغ قیل اترغیل 'go out and sit down'. Optative: کلم سویلیم (gälām söyläyäm) 'may I come and say'. Perfect: قوپویدر 'it has broken out', اشیدپردرسن 'thou hast heard'. Composite past: یتشوکلدی 'he (suddenly) arrived'.

Here are two specimens of Ḍarīr's style in prose and in poetry:

(f. 78a) اول عباس بن مرداسک ادی چاوی عرب ایچنده سویلنورادی مال اسیدی بر معتبر امیرادی اما چوق یاش یشمشدی آلا چق عمر ایچنده اوغول قزی اولمادی بر کون بر کندو عیالن کورب سونمندی کلمدی حق تعالی اخر عمرنده اکا بر قیز عیال وردی عباس کندو حالتی عجبلدی ایتدی بنم اخر عمرنده بکا بر قیز عیال اولمق قتی عجبلدن درددی واردی اول قیزک ادنی غمزه قودی اول عباس بن مرداسک ایمانه کلدوکنه سبب اولدی ... چونکیم بر نیجه ییل اول قیز عیالک اوستنده کچدی عظیم حسن و جمال اسی اولدی یازجی اوقویچی قویدی شعر ادجی اولدی (f. 78b) اندن صکره ارلک اردمن داخی اوکرنندی سلاح کیمک ات بنمک اتمق اورمق بنمک دشمک قاموسن حاصل قلدی ادلندی چاولندی حسن و جمال برله هم ارلک اردم برله سویلندی دورت یکادن اولولر بکلر دلیو بشلدر اما کمسنیه بیون ویرمدی ... قنقی یکادن کم کندویی دلیو کلسه لر

اتسینه ادم ویرردی ایدردی یا ابت هرکشیکم بنی سندن دیو کله سن انی بکا ویرکل انکله بن سویلشم ددی
(f. 136a) مقداد بن اسودك كوزی یاشیله طولدی کوکلی غیفوله طولدی کوزن کوکه دکدی اخر نالش اتدی

نظم

ایدر ای سلطان سلطانان جلب
دوکلندن سن اولو سلطان جلب
کرچه جهلیله یولمدن ازمشم
ایروغه دیب یا که کوز یومشم
اوغلنم عظم بلوم اکسوکدورر
شویله کم بلمازه بولت یکدورر
یالکوز کلدن عریبلق ایللره
قوکی دشمنشم ایللمده دیلله
دوست دشمن کم بله نه سیلنر
کم اول اوغلان نیره کتدی نیلنر
نه کلور انک التدن نیدیسر
شویله سرکردان اوینه کیدیسر
بن خود بو سودایه دوشدم بلمدین
بو ایشوک صوکینی فکرت قلمادین
بن بو عشقی بر سهل نسته دیدوم
کندو خدمدن اولو لقمه ییدوم
هله دوشدم کندو دشن اغلاماز
باش اغریر برمغینی بغلاماز
انی بیلورم که سنسین رهنمون
جمله یارادلش امروکه زبون
چونکه رب البیت سانی بیلورم
هر بر اشته بن سکا سفینورم

SIZE. FOLIOS. 37.4 × 27 cm.; written surface 29 × 17 cm. The manuscript consists now of 490 folios (+ folio 44A), 13 lines to a page. Some folios are out of order, the true sequence being: ff. 2, 7, 3; 102, 112, 103; 111, 113. A number of folios containing miniatures are missing, some having been lost at an earlier date and some having been cut out recently. The numeration of miniatures in a European hand (in ink) ends on f. 437a, with no. 130, while at present this miniature would be only no. 109. The lacunae,

mostly of one folio and totalling 53 folios, are found after ff. 11, 19, 32, 61, 71, 73, 116, 125, 135, 137, 139, 141, 148, 154, 157 (3 folios missing), 160, 165, 177, 178, 194, 196, 212, 225, 234, 247, 251, 254, 262, 272, 276, 293, 297a, 303, 305, 306, 336, 347, 357, 364, 365, 366, 367, 368, 369, 379, 380, 384, 388, 392, 420, 448.

BINDING. Black leather with a three-piece centre and four corner pieces sunk with gold; lower side cut. Red leather back, added later. Inside, red leather with a three-piece centre sunk with gold, now covered with green silk. Flap to design. One folio of green paper and one folio of cream paper are found both before and after the text.

SCRIPT. PAPER. Large naskh (lines circa 2 cm. high). Arabic quotations and the names of Muḥammad and 'Alī in red ink. Cream-toned, polished paper. Some brown spots throughout.

SCRIBE. DATE. The colophon on f. 490a runs as follows (trivial formulas of blessings, &c., being omitted): قد وقع الفراغ من تسويد كتابة هذا الكتاب في يوم الجمعة في وقت الظهر وفي ساعة [sic] المباركة على يد عبد [sic] الحقير مصطفى بن ولي ... اللهم اغفر لناظر والوكيل على هذا الكتاب اعني سلحدار حسن آغا ... وقد كان تحرير هذا الكتاب في زمن سلطان مراد خان ابن سلطان سليم خان بن سلطان سليمان خان الفاضل الكامل العالم لعلم [sic] العادل لرعيه [sic] رحمة الله تعالى عليهما رحمة واسعة واسكنهما في غرف الجنان آمين بحرمة محمد صلعم سنة من هجرة [sic] النبوة الف وثلاث

The points of interest are that the manuscript was copied by a Muṣṭafā b. Valī in the year A.H. 1003/A.D. 1594-5, in the reign of Sulṭān Murād III b. Sulṭān Selīm (A.H. 982-1003/A.D. 1574-95). The scribe calls blessings upon him who will repair the book if damaged, and offers prayers for the trustee (*al-nāẓir wal-wakīl*?) of the book Siliḥdār Ḥasan-āgha, perhaps an official connected with the royal library (?).

PROVENANCE. F. 2b (in an erased panel), an endorsement in a feminine hand dated A.H. 1167/A.D. 1753, stating that the book belongs to Se'adetlū Bāsh-Rukhshāh-qadīn ḥadretleri, and inviting the reader to pray for her and her sons the Princes (*shahzādagān*). A second similar entry is found on f. 8b. An effaced seal on f. 2a.

MINIATURES. ILLUMINATION. The upper part of f. 1b is occupied by a decorated title-piece in two parts: the lower is rectangular, the upper is of irregular shape, both filled with flower designs on blue background, with arabesques in gold and green. Central medallion in gold contains the title in white.

Ff. 1b and 2a arranged in two columns within double border in gold with flower designs; gold flakes between the lines. Gold border throughout the text. Verses arranged in two columns. The text on miniature pages has gold decorations between the lines. F. 490. The colophon inscribed in a triangle with two corner pieces in silver.

One hundred and thirty-six miniatures, beside which there are only three or four lines of text to a page.

It is possible that the book was illustrated by several artists. The miniatures on ff. 87b, 91b, and 93b belong to the best standards of Persian tradition of the sixteenth century A.D. The scenes representing the Prophet are more standardized: Muḥammad

in the centre, the future four Caliphs on his left, and some petitioners on his right, the background being a room, a mosque, a tent, an awning, &c. (ff. 14*a*, 171*a*, 172*a*, 212*a*, 270*a*, 272*b*, 293*a*, 296*a*, 296*b*, 314*a*, 323*b*, 334*a*, 337*a*, 364*b*, 383*a*, 404*a*, 411*b*, 434*b*, 453*a*, 455*b*, 456*b*, 489*b*). The types of the principal personages vary: on f. 14*a* 'Alī is represented with a full beard and on f. 272*b*, &c. as a beardless youth; 'Omar on f. 14*a* can hardly be by the same artist as on f. 272*b* and especially on f. 280*a* (the latter being curious by some tendency to portraiture). The scenes of Jewish life (ff. 44*a*, 310*a*, 323*b*) must have been painted by some one well acquainted with Jewish colonies in Turkey. The two miniatures representing crowds of women (angered or wailing) are of striking animation (f. 384*b*, the upper part, and f. 392*a*)—some faces being of a type unknown to Persian artists.

F. 6*b* (right to left): Abū-Bakr, 'Omar and 'Abd al-Raḥmān b. 'Auf, wearing large turbans with long edges hanging on their shoulders and long scarves (*ṭaylasān*) round their necks, in a meadow with a hilly background. Golden skies with blue wisps of clouds.

F. 7*b*. Gabriel (in the text: *Michael*), dressed in red, brings a covered vessel with dates and grapes from Paradise (*uchmaq*) to Muḥammad, who is dressed in green and veiled, while flames stream up from his head.

F. 14*a*. Muḥammad's companions congratulate 'Alī (standing on the right of Muḥammad) on his prospective marriage with Fāṭima. On the Prophet's right: Abū-Bakr, 'Omar, and 'Othmān. 'Abbās is seen shaking hands with 'Alī; behind him, dressed in white, is Salmān-the-Persian.

F. 22*a*. Fāṭima (in green) sitting by 'Ā'isha (in white) and Umm-Salma (in pink), all veiled. Twelve other ladies and attendants surround them. Fāṭima holds a phial of perfume brought to her father by Gabriel (disguised as Daḥya al-Kalbi).

F. 24*b*. Muḥammad joins the hands of 'Alī and Fāṭima. Two attendants holding tall candles.

F. 30*b*. 'Alī waiting outside while Muḥammad is asking Fāṭima whether she is pleased with her bridegroom. A handmaiden is keeping watch on the threshold.

F. 38*b*. Muḥammad standing outside 'Alī's house explains to 'Alī that the Arab sitting inside with Fāṭima and helping her to grind the flour on a handmill is the Archangel Gabriel.

F. 40*b*. A parcel containing the green cloak brought by Gabriel from Paradise is presented to Fāṭima who is about to proceed to a Jewish wedding party. Sitting: Muḥammad, Fāṭima, Umm al-mu'minīn (i.e. 'Ā'isha), Umm-Salma, and Umm al-Ayman (the Prophet's nurse, future wife of Zayd)—all veiled except Umm al-Ayman (*sic*). Four handmaidens standing, one opening the bundle.

F. 44*a*. Jewish women on seeing Fāṭima's cloak accept Islam. One of the sleeves is taken outside to the sages of Israel who admit that no such stuff has ever been seen in the world. Inside the room, sitting right to left: Umm al-Ayman, Umm al-mu'minīn, Fāṭima, Umm-Salma (all veiled), as well as nine Jewesses gesticulating with vivacity; on the threshold three Jewesses; outside many Jews wearing red or black tarbushes of Ottoman Jewish pattern.

F. 53*a*. Muḥammad, followed by Abū Su'ūd Thaqafī and other companions, visits an Arab encampment where a young Arab is seen with three crouching camels and

a wild goat. The latter, having scented the Prophet, approaches him and implores him to save her from captivity.

F. 57*a*. Abu Mas'ūd's camel implores the Prophet to free her from her master. The latter is seen kissing the Prophet's feet.

F. 60*b*. The jar of the shepherd 'Omar b. Zayd is still full of water after Muḥammad and his companions have drunk from it.

F. 61*b*. 'Omar b. Zayd prays Muḥammad to kill a dragon.

F. 64*b*. At Muḥammad's request two mountains move and crush the dragon.

F. 74*a*. Two youths in conversation by a spring amid a smiling lawn in a hilly country. A camel and a horse are ready at their service.

F. 79*a*. Ghamza, daughter of 'Abbās b. Mirdās, lives a merry life and rejects the offers of suitors. She is sitting under a golden awning surrounded by her eight slave-girls dressed in Circassian(?) frogged coats, who are entertaining a guest, while two other guests are seen behind the tent.

F. 87*b*. Ṭalḥa woos Ghamza. They are sitting on a throne in a bower decorated with scenes of animal life. Outside, one youthful and one bearded attendant. (The miniature is in exquisite Persian taste.)

F. 91*b*. The black-eyed Ṭalḥa kills another suitor before the eyes of Ghamza, who is riding on a camel surrounded by four attendants.

F. 93*b*. After a fight with Ṭalḥa, Ghamza consults her attendants as to whether she should surrender herself to her victor. A mountainous landscape and a spring.

F. 95*b*. Malik b. Rabī'a (on the miniature wrongly *Abū Bakr*) goes to 'Abbās b. Mirdās's encampment to discuss the capture of Ghamza by Ṭalḥa.

F. 98*b*. Abū Bakr goes to 'Abbās b. Mirdās's encampment.

F. 100*b*. While going round to collect the tithe Ṭalḥa comes to visit an encampment of 'Abbās b. Mirdās's men and speaks to his shepherds.

F. 102*a*. 'Abbās discussing with his tribesmen the consequences of the capture of Ṭalḥa.

F. 103*b*. 'Abbās's men stop Abū Bakr on the road and hurl stones at his messenger (left below).

F. 106*a*. Muḥammad, informed by Gabriel, comes to the rescue of his companions who are seen greeting him.

F. 107*a*. Muḥammad brings forth water from out a rock to quell the thirst of his companions.

F. 111*b*. 'Omar embraces Ṭalḥa after the latter's liberation.

F. 112*a*. 'Abbās's tribesmen approve his decision to resist Muslims (this miniature should follow f. 102).

F. 118*b*. Abū Jahl exhorts the Quraysh to try their luck in fighting Miyāsa, daughter of Amīr Jābir al-Kindī.

F. 120*b*. Jābir's son informed by a shepherd of the coming of the Mekkan army.

F. 125*a*. Miyāsa challenging Miqdād b. Aswad.

F. 134*a*. Miqdād kissing the stirrup of 'Abbās b. 'Abd al-Muṭṭalib.

F. 145*a*. Miqdād, vanquished by 'Alī, accepts Islam. Miyāsa (on 'Alī's right) also becomes a Muslim.

F. 147*a*. While Miyāsa, surrounded by the ladies, is awaiting the beginning of the

nuptial festivities, Mālik b. Zibāḥ (dressed as Rustam) enters her tent and declares that he has captured Miqdād and put him in fetters.

F. 150*a*. 'Alī and Faḍl b. 'Abbās free Miqdād while his guards are asleep.

F. 151*b*. Miqdād kills Mālik as the latter is seizing Miyāsa's hand.

F. 161*b*. Muḥammad, 'Alī, and 'Ammār, overtaken by night near the palm-grove of Dhāt al-Sāq, stand in the moonlight.

F. 171*a*. Muḥammad is exhorting his men to remain under arms when the passage of the Mekkan caravan is reported.

F. 172*a*. Gabriel predicts victory for Muḥammad.

F. 173*a*. Muḥammad preaches from a pulpit to his Mekkan companions.

F. 183*a*. Sanbas b. 'Amr and 'Adī b. Ra'na sent by Muḥammad to spy on the movements of the Mekkan caravan.

F. 184*b*. Muḥammad and 'Alī mounted on camels, catch sight of an idol set up on a hill.

F. 189*b*. The old idol-worshipper, overcome by 'Alī in a round of wrestling, breaks his silver idol and accepts Islam. In the background, mountains with flat tops looking like polished blocks of cornelian.

F. 193*a*. Abū Ṣufyān interrogates two Juhayna Arabs as to whether they have met Muḥammad.

F. 199*b*. In the sanctuary of the Ka'ba, 'Abbās attacks Abū Jahl. Some Mekkans try to calm 'Abbās who is seen with his hand on his sword. Abū Jahl, who has lost his turban, appeals to his countrymen.

F. 203*a*. The Mekkans are at their yearly festival near the wells of Badr, Abū Jahl presiding over the meeting (on the miniature his face is damaged).

F. 208*a*. Abū Jahl interrogating Juhayn b. 'Abd al-Muṭṭalib on the latter's dream.

F. 212*a*. Muḥammad's companions complaining of their thirst at the stage of Aḍāfir.

F. 214*b*. Muḥammad interrogating some of Abū-Ṣufyān's men.

F. 216*b*. Muḥammad, sitting under a canopy (*uraysh*) amidst his companions, prays God for victory.

F. 217*a*. The Quraysh in battle array.

F. 221*b*. The Muslim and Quraysh armies facing each other (Abū Jahl's face damaged by a reader).

F. 223*b*. Another scene: the head of Asad b. 'Abd al-Asad brought by Ḥamza to Muḥammad's feet.

F. 225*b*. 'Alī, in green cloak and armed with a double-edged sword, shows clemency in his fighting.

F. 229*b*. In the middle of the battle Gabriel inspires Muḥammad to recite the *āyat* of the Qor'ān, iii. 200.

F. 232*a*. Iblīs, having assumed the appearance of Surāqa b. Mālik and riding a mule, joins the Quraysh (his figure is damaged).

F. 234*a*. Ḥamza b. 'Abd al-Muṭṭalib charging.

F. 234*b*. Iblīs turns back his mule from the Muslims.

F. 240*b*. Mi'ādh, fighting with one hand, his other arm hanging half separated from his body.

F. 242*a*. 'Abdullāh b. Mas'ūd stabbing Abū Jahl.

F. 253a. The Quraysh prisoners led in fetters behind Muḥammad.

F. 259a. The defeat of the Quraysh being reported to Umm al-Faḍl, wife of 'Abbās (in pink); on her left, her slave Abū Rāfi'.

F. 270a. In Muḥammad's presence 'Abbās lifts his finger and professes Islam, while Abū Bakr is about to put his cloak on to the convert's shoulders.

F. 272b. A servant of Muḥammad's own daughter Zaynab brings to the Prophet her gifts, as a sign of intercession for her husband Abū-'Āṣ b. al-Rabi'.

F. 280a. 'Umayr b. Wahb arrives in Medina with the intention of killing the Prophet, while 'Omar and other companions are talking on the porch of the mosque.

F. 293a. The Prophet sitting under an awning. On his left the future Four Caliphs; on his right four men, probably some of Muḥammad's relations enumerated in the text.

F. 296a. Some other converts joining Muḥammad.

F. 296b. Three other converts: Wahb b. Sa'd, Khāṭib b. 'Amr, and 'Ayād b. Abī Zuhayr.

F. 299a. Poets bringing to Muḥammad their odes on the battle of Badr. (Muslims and infidels, they were thirty-six in number, but only the poems of three of them are quoted in the text.)

F. 308a. Representatives of the Jewish tribe of Banū Qaynuqā' before Muḥammad. (The scene is a replica of ff. 272b, 293a, 314a.)

F. 310a. In the Bazaar of the Banū Qaynuqā': an Arab woman of a nomad tribe (کۆچکۈنچى *köchkünjü*?)¹ is selling her bracelet (in text مسلک?) to goldsmiths. The types are realistically drawn (cf. f. 44a).

F. 314a. The spoils of the Quraysh (sent by Zayd b. Hāritha?) are presented to the Prophet.

F. 310a. The two milk-brothers Abū Nā'ila and Ka'b b. Ashraf in confidential conversation.

F. 321b. The head of Ka'b b. Ashraf presented to Muḥammad.

F. 323b. Although the *anṣār* belonging to the Banū Aus tribe refuse to kill the Banū Qurayẓa Jews, saying that they are bound with the latter by an oath (*ḥalīf*), Muḥammad appoints two Aus to each captive Jew and the execution begins.

F. 330a. At the request of her husband, Abū Ṣufyān, Hind, accompanied by her attendants, goes to her own tribe of Banū Kanāna to invoke their help.

F. 332a. Jubayr b. Muṭ'im incites his Abyssinian slave Abū-Dasma to kill Muḥammad.

F. 334a. Muḥammad tells the Abyssinian Bilāl to cry in Medina for a rally of the companions.

F. 337a. Muḥammad, having heard that the Quraysh have arrived in Oḥod, preaches to his companions.

F. 341a. Muḥammad, ready for battle, comes out of his house, saying that he will not put down his sword until he has fought the enemy.

F. 342a. Muḥammad presents a red silk banner to his uncle Ḥamza and places under his command a detachment of *muhājirs*.

F. 342b. Muḥammad presents a white silk banner to the leader of the *anṣār* Sa'd b. 'Ubāda.

¹ It is probable that this Turkish term stands here as an equivalent of Arabic *muhājir* (v.s.f. 342a) 'an

emigrant', which refers to the Mekkan companions of the Prophet. V.s. No. 408: 'Sultān Köchkünchi'.

F. 343a. Muḥammad presents a yellow banner to Miqdād b. Aswad and places under him a detachment of 'Arabs from outside'.

F. 343b. Muḥammad marches with three detachments; behind him 'Alī is carrying the banner called 'Uqāb ('The Eagle').

F. 345b. A blind man from among the infidels throws earth on the army of Islam accusing them of a damage done to his field.

F. 357b. The Muslims (right) and the Quraysh (left) fling stones at each other.

F. 361a. Waḥshī removes the spear with which he killed Ḥamza.

F. 364b. After Waḥshī's conversion Muḥammad questions him why he killed Ḥamza.

F. 371b. Mālīk b. Sinān sucking blood from the wounds of the Prophet whom Ibn Qumayyya and 'Utba b. Abī-Waqqās struck with stones.

F. 374b. The wounded Prophet placed at the foot of the Oḥod mountain.

F. 375b. Abū Ibn Khalaf advances to kill the Prophet. Hārith b. Ṣanma (in pink) asks for permission to fight him.

F. 379a. Ṭalḥa b. 'Ubayd stoops to enable the Prophet to climb on to a peak.

F. 383a. Muḥammad orders 'Omar to kill Hārith b. Suwayd wherever he finds him.

F. 384b. Hind, Abū Ṣufyān's wife, incites the women of Quraysh to mutilate the bodies of the fallen Muslims. (A scene of remarkable expressiveness.)

F. 386b. Abū Bakr caressing the little daughter of Sa'īd b. Rabī' who gallantly fell in battle.

F. 389a. Ṣafiya, with true resignation, receives the news that her brother Ḥamza is among the dead.

F. 392a. The women wailing for Ḥamza outside the mosque.

F. 394b. After the battle of Oḥod Muḥammad requests everybody to be again present under arms. No exemption for Jābir b. 'Abdullāh (in brown), left in charge of his brother's daughters, to be given.

F. 396b. A party of mounted Muslims, led by Muḥammad, is moving towards a rich tent. A young man, as if alarmed by their approach, is carrying away in his arms a young person. (The text does not support the illustration. The latter may refer to Muḥammad's rapid advance towards Ḥamrā' al-Asad.)

F. 398a. Ma'bad Khuzā'i, returning with his caravan from Syria, informs Abū Ṣufyān that Muḥammad has already reached Ḥamrā' al-Asad.

F. 401a. Muḥammad orders 'Āsim b. Thābit to kill the captive poet Abū 'Izza (sitting) who, having been freed after the battle of Badr, again joined the Mekkans.

F. 404a. After the raid to Ḥamrā' al-Asad Muḥammad preaches to his companions. 'Abdullāh b. Ubī remains standing, while the other members of the congregation persuade him to sit down decorously.

F. 411b. Muḥammad preaching to his companions.

F. 419a. Ḥamza and the other Muslims fallen on the battlefield of Oḥod.

F. 420b. The enemies fallen at Oḥod.

F. 421b. The unknown warriors fallen at Oḥod, with bodies blackened by the sun.

F. 434b. Ka'b b. Mālīk of Banū 'Āmir on entering the mosque wants to know who among those present is Muḥammad. 'Alī explains that the Prophet is to be recognized by his resplendent looks and perfumed breath.

F. 435b. Rayḥāna, daughter of Ka'b b. Mālīk, neglected by her husband.

F. 437*a*. Ka'b kills Rayḥāna's faithless husband. Rayḥāna in horror at her father's deed.

F. 438*b*. After his return from the Prophet, Ka'b stands at prayers. Rayḥāna listens to him and accepts Islam.

F. 442*a*. King Rayyān of Banū 'Āmir questions Ka'b on his conversion.

F. 443*a*. While Rayyān orders a fire to be lit and horseshoes heated in it to be applied to Ka'b's body, Rayḥāna, dishevelled and in distress, enters, followed by notables.

F. 445*b*. Ka'b and Rayḥāna, overtaken by Rayyān's men, give themselves up to God's will.

F. 446*b*. Ka'b declares that being a Muslim he cannot return to his heathen king.

F. 447*b*. By God's command Gabriel transports Ka'b and Rayḥāna on to a mountain. Rayyān's men are trying to scale it.

F. 449*b*. As God destined Rayḥāna to be the Prophet's wife, 'Alī goes to Ka'b's rescue. Below: 'Alī's mule carrying his double-edged sword (*Dhul-Fiḡār*) and Zubayr b. 'Awām are waiting.

F. 451*a*. 'Alī and Zubayr put to flight Rayyān's men.

F. 453*a*. Two important converts: 'Amr b. Umayya al-Ḍumayrī and 'Abdullāh b. Anīs al-Juhaynī before the Prophet.

F. 455*b*. 'Amr b. Ludgha Sulaymī (standing) volunteers to murder Khālid b. Ṣufyān al-Hadhli (al-Hudhailī?) [lower down called Ṣufyān b. Khālid!] who is marching against the Prophet.

F. 456*b*. Three other volunteers, 'Abdullāh b. Anīs, 'Amr b. Umayya, and the youthful son of Zayd b. 'Amr, join 'Amr b. Ludgha.

F. 458*b*. The story of Zayd b. 'Amr: Ta'abbāṭa-Sharran having placed six men at the entrance of a grotto where Zayd was hiding, God sent a snake to kill them all.

F. 460*b*. The family story of the fifth volunteer, Mālik b. Shuqrā. His father Shuqrā joins the shepherds of Khālid b. Muḥārib with the intention of killing their master (dressed in pink) who had dishonoured his wife.

F. 462*b*. Having killed Khālid (whose headless body is seen on the couch) Shuqrā puts on his clothes, mounts his steed, bids Khālid's wife to bring his spear, and finally kidnaps her.

F. 464*b*. The family story of the sixth volunteer, 'Amr b. Ghaḍbān. His father Ghaḍbān (surnamed *Mutajjir al-mawt*) stops Ta'abbāṭa-Sharran on a narrow path.

F. 466*b*. Ghaḍbān escapes from Ta'abbāṭa-Sharran.

F. 468*a*. The family story of the seventh (?) volunteer, Mālik b. Ta'abbāṭa-Sharran. Ta'abbāṭa-Sharran climbs to an inaccessible grotto which is full of honey.

F. 469*a*. Being surprised by the owners of the grotto Ta'abbāṭa-Sharran tells his men to inflate the skins brought for the honey. (He then covers himself with the skins and rolls down the mountain to bring help.)

F. 470*b*. The leader of the volunteers, 'Abdullāh b. Anīs, kills a lion for his friends' repast.

F. 473*a*. 'Abdullāh b. Anīs, disguised as a white-bearded poet, recites a *qaṣīda* to the black officer of Ṣufyān b. Khālid (*sic*) commissioned to guard a pass.

F. 474*b*. 'Abdullāh speaking to Ṣufyān's chamberlain.

F. 478a. The chamberlain explains to 'Abdullāh that the king likes to hear Muḥammad cursed.

F. 484a. Ṣufyān b. Khālīd listening to 'Abdullāh's praise of Muḥammad and 'Alī.

F. 485a. Ṣufyān, softened by 'Abdullāh's further *qaṣīdas*, tells the chamberlain to entertain the poet in his tent.

F. 486a. 'Abdullāh asks for Ṣufyān's permission to go and visit his ancient father whom he had left in a grotto.

F. 487a. The king, whose curiosity is awakened by 'Abdullāh's tales, accompanies 'Abdullāh to the grotto where 'Abdullāh murders him. Ṣufyān's horse is seen in the distance.

F. 488a. Dressed in Ṣufyān's clothes 'Abdullāh is riding his horse. On being questioned by the black officer he praises the liberality shown to him by Ṣufyān and shows the king's signet-ring.

F. 489b. 'Abdullāh presents Ṣufyān's head to the Prophet. The latter gives him a staff and requests him to carry it even up to the Day of Judgement, when it will be his special sign. 'Abdullāh's companions are seen behind him.

420

BŪṢĪRĪ'S 'BURDA'

AUTHOR. Muḥammad b. Sa'īd al-Būṣīrī (A.D. 1212-97).

TITLE. CONTENTS. *al-Kawākib al-durriya fī madḥ khayr al-barriya . . . al-man'ūta bil-Burda* (in Arabic).¹ Ff. 2b-5a contain the story of how the author, in his dream, saw the Prophet. The poem in the Prophet's praise occupies ff. 5b-20a.

SIZE. FOLIOS. 32.1 × 22 cm.; written surface 21 × 12.5 cm.; 11 lines; 20 folios.

BINDING. Dark-red leather, 3-centre and corners with gold ground to black design. Inside, yellow paper.

SCRIPT. PAPER. Large naskh (3 lines) alternating with small naskh (2 groups of 4 lines each). Firm, thick, dark ivory-toned, polished paper, gold-sprinkled, set within thicker, rose-yellow, gold-splattered paper, margins stained in places.

SCRIBE. DATE. Khān Aḥmad Sayrī (Sērī?), A.H. 1004/A.D. 1595. The scribe's name sounds Kurdish(?).

MINIATURES. ILLUMINATION. Opens with two decorated pages with two lines of title in lobed medallion on gold rectangular panel with scrolls of coloured

¹ An English translation of *al-Burda* by J. W. Redhouse is contained in W. A. Clouston, *Arabian*

Poetry for English readers, Glasgow 1881 (privately printed), pp. 310-41.

flowers; above and below, diamond-shaped gold panel between gold scrolls, on blue rectangular panels, all within broad blue border with gold and red motives of coloured flowers. Ff. 2*b* and 5*b*: two decorated headings; blank gold oblong panels between 2 gold motives, on blue, &c., grounds. 4 rectangular panels with gold design on each page, slighter gold design under script.

421

VAQF-NĀMA OF DĀVŪD-AGHA

AUTHOR. Some official jurist.

TITLE. CONTENTS. The document consists of two parts: (a) an Introduction containing praises to the Prophet (ff. 1*b*–5*b*); (b) a statement with regard to an endowment made by Dāvūd-agma, which also opens with a long discourse on the transitoriness of the world (ff. 6–9*b*), on the utility of good actions, &c. After a panegyric to the former Chief Eunuch of the palace, Dāvūd-agma b. 'Abd al-Mu'in (f. 9*b*), it is explained that in Constantinople, in the neighbourhood of the ḥammām of Sulṭān Bāyazīd, at the corner of the road running from the Sulṭān's palace to Aq-saray and of the road passing behind Farḥād-pasha's palace, he founded a Qor'ānic school and a fountain, as he also built some 50 shops and lodgings for the upkeep of the said pious institutions. On f. 16*b* are quoted the rules of administration of these buildings. From the yearly rent, 1,920 aqchas must be paid to the fund of Sulṭān Bāyazīd's vaqf. The manager (*mütevelli*) receives daily 8 aqchas plus some casual additions, &c. The teacher receives 5 aqchas and his assistant (*khalīfa*) 4 aqchas daily, with some additional premiums. Both must be mild in punishing the children and especially kind to orphans. To the latter clothes will be issued for holidays. Four dervishes are appointed to attend on the fountain with a salary of 4 aqchas daily. Daily grants are also paid to persons appointed to inspect the working of the vaqf. On f. 21*a* it is explained that the carrying out of the clauses of the arrangement met with some delay (*imhāl*) but now the officers have been appointed. F. 24*a*: some doubts as to the validity of the vaqf, according to the doctrines of Abū Ḥanīfa, are removed by a reference to the authority of Imām Abū Yūsuf and Imām Muḥammad b. Ḥasan Shaybānī. The vaqf is then proclaimed operative. The document emanates from the qāḍī-'asker of Rumelia Yaḥyā b. Dervīsh, whose endorsement and seal appear on f. 6*a*. The date figures only at the end of the text: beginning of Jamādī I 1006/ middle of December 1597, but the space left for the signatures of witnesses is blank.

SIZE. FOLIOS. 25.5 × 17.4 cm.; written surface 16.2 × 8.7 cm.; 11 lines; 25 folios.

BINDING. Brown-red leather, flap, 3-centre with brown-red design on gold ground. Inside, grey leather, blind rules.

SCRIPT. PAPER. Naskh, within gold rule. Thin, firm, semi-polished paper, some slight staining.

SCRIBE. DATE. Beginning Jamādī i 1006/middle of December 1597. On f. 6a an entry (in thulth) and the seal of the qāḍī-'asker of Rumelia Yaḥyā b. Dervīsh (without date), cf. no. 422.

MINIATURES. ILLUMINATION. F. 1 opens with a *tughra* of Muḥammad III (A.D. 1595–1603), in gold and colours; followed by a decorated heading with blank gold panel on flowered gold and blue ground; a similarly shaped decoration above; gold dots in text throughout.

422

VAQF-NĀMA OF PRINCESS FĀṬIMA-SULTĀN

AUTHOR. Some official jurist, on behalf of the founder of the endowment Princess Fāṭima-Sultān, one of the one hundred and two children of Sultān Murād III (A.H. 982–1003 / A.D. 1574–95). She was married to Muḥammad III's Grand Vazīr Ibrāhīm-pasha b. 'Abd al-Jamīl, who was in office thrice, A.D. 1596, 1597 and 1598–1601, see Hammer, *GOR*, chapter xlii.

TITLE. CONTENTS. *Vaqf-nāma*, or Title-deed of an endowment. After a long and turgid introduction (ff. 1b–8a) it is explained that the Princess raises to the state of endowment (*vaqf*) her property situated in Constantinople in the Qāsim-pasha ward and consisting of a palace for which a ground-rent of 550 aqchas is paid yearly. After the Princess's death the palace is to remain in the occupation of her husband and of her descendants; in the case of the extinction of the family, the specially appointed manager (*mütevelli*) must lease the property to a bidder ready to pay 200 aqchas daily. Out of this sum, 10 aqchas will be paid to the manager and his assistant, and 40 used for the upkeep of the property. The remaining 150 aqchas will be divided between 75 worthy persons, each of whom shall read a portion of the Qor'ān for the rest of the Princess's soul. The *vaqf-nāma*, dated end of Muḥarram 1006/beginning of September 1597, is approved (f. 19b) by the husband of the Princess and other ministers (signatures lacking). Moreover, f. 2a contains two entries, the one by the qāḍī-'asker of Rumelia Yaḥyā b. Dervīsh (see no. 442) and the other by the qāḍī-'asker of Anatolia 'Abd al-Ḥalīm b. Muḥammad, in their personal handwriting and sealed with their seals, to confirm the validity of the *vaqf*.

SIZE. FOLIOS. 24.8 × 15.5 cm.; written surface 17.5 × 8.5 cm.; 9 lines; 23 folios.

BINDING. Brown-red leather, flap, 3-centre and corners with black design on gold; gold cord and line borders; inside, grey-blue leather, gold lining.

SCRIPT. PAPER. Bold naskh within gold rules. Firm, polished, ivory-toned paper, the first two and last folios damaged.

SCRIBE. DATE. Date, see above.

MINIATURES. ILLUMINATION. The manuscript opens with a *tughrā* of Muḥammad III (f. 1b) in gold and colours; gold dots among text.

423

GENEALOGIES

BEGINNING. الحمد لله الذى استخرج من جواهر خلقه درة مكنونة

AUTHOR. Only the first part of the manuscript, written in Arabic, contains the name of the author Yūsuf b. 'Abd al-Ḥādī. It is not clear whether the second part of the manuscript, written in Turkish, is by the same author. It is true that the two parts complete each other, but, on the other hand, a dedication to the reigning Sultān is found at the beginning of the second part, whereas, were the author the same, it would have been more natural to place it at the beginning of the book.

TITLE. CONTENTS. The manuscript has two parts.

(1) The first part (ff. 1b-14a) has no title. It consists of tables giving a complete genealogy of the Prophet's family up to Adam, and lists of his companions (*aṣḥāb*), of his children and their mothers, of his wives who bore him no children, of all his 16 wives, of his cousins, of the children of his daughters, of his uncles and aunts, of his brothers, of his nurses, of his servants, of his utensils and clothes, arms, &c., of his riding animals, of his generals (*umarā*), scribes, and other dignitaries. These tables are followed by a list of principal events during Muḥammad's lifetime and a list of his successors down to 'Omar b. 'Abd al-'Azīz (died in 99/720), cf. no. 417.

(2) An anonymous *Zubdat al-tawārīkh*, 'The Cream of Chronologies' (ff. 14b-28a) dedicated to Sultān Muḥammad III (1003-12/1595-1603). The book contains chronological data on the prophets (Adam, Noah, Solomon, Moses, Jesus, &c.) and the dynasties of kings. The latter are divided into two classes: those before Islām (Pīshdādī, Kayānī, Ashkānī, Sāsānī), and those after Islām (the caliphs, the Sāmānids, the Būyids, the Ghaznavids, the Khwārizm-shāhs, the Chengizids, the Ottoman sultans down to Muḥammad III). This work may be identical with the *Zubdat al-tawārīkh* of the Bibliothèque Nationale, cf. Blochet, *CMT*, p. 224, no. 126 (supplement).

SIZE. FOLIOS. 26 × 16.4 cm.; written surface: (a) ff. 1-14: 20.5 × 11 cm.; number of lines varies; (b) ff. 14b-17: 15 × 7 cm. of 17 lines; 28 folios.

BINDING. Dark-olive leather, centre panel having design of interlaced ribbon-work and flowers, broad cord and line borders, corner motives all gilt. Inside modern paper.

SCRIPT. PAPER. Naskh, in black, red, and green, of various sizes, written in 4 vertical cartouches which have gold and colour decoration and are placed on either

side of the genealogical tree (ff. 1-9); the next 5 pages are written and disposed in very diverse ways (ff. 10-14). Ff. 3-17 have been re-laid within new margins. The script around the miniatures is disposed at various angles.

SCRIBE. DATE. Abū Ṭālib Iṣfahānī, 'residing in Baghdād', who completed the first part in Shavvāl 1006/October 1598 (colophon on f. 14a). Second part in the same hand.

PROVENANCE. As the work is dedicated to Muḥammad III, and as there is every reason to think that the miniatures are original, the copy must have belonged to the dedicatee's library.

MINIATURES. ILLUMINATION. The text opens with two fully decorated pages (ff. 1b-2a), each with 12 lines of text, panels above and below, 2 side-borders, all within 3-sided outer-shaped border, chiefly in gold, blue, and red; gold and colour decorations around script. F. 14a: gold decorations to colophon. F. 14b: decorated heading. Ff. 25b-28a gold flower decorations around miniatures, &c.; names of sultans written in golden circles. Ff. 18-28 mounted.

86 circular miniatures (*circa* 2.5-3.5 cm. in diameter) on 11 folios, showing portraits of:

F. 18a. The prophets Idrīs (with an angel) and Noah, the Irānian king Jamshīd.

F. 18b. Noah's sons: Cham (right), Japhet (left), Shem (centre); the prophets Ṣāliḥ and Hūd (bottom, right and left).

F. 19a. The prophets Elias (right), Khidr (left), Abraham and his nephew Lot (bottom, left and right), king Farīdūn (top left).

F. 19b. Abraham's sons: Ishmael and Isaac (right and left); Jacob and 'Iṣ, i.e. Esau (bottom, right and left); Afrāsiyāb, king of Tūrān (left centre).

F. 20a. Būriyān, the supposed king of Egypt in Joseph's time (top right); Joseph (centre right), Job (left); Bishr, son of Mattā Job (below the above-mentioned); Joshua and Dhul-kifl (bottom, right and left); Manūchihr (left top) and Rustam (under Manūchihr).

F. 20b. Moses and his father-in-law Shu'ayb (top right), Aaron (to the left of Moses); Yāsīn, Ilyās, i.e. Elias, Alyasa, i.e. Elijah, 'Uzayr (under Aaron), Samuel, and Daniel (bottom, right and left), Kay-Kāvūs (left top).

F. 21a. David, Solomon, Alexander, Zachariah (downwards); John the Baptist and Jesus (bottom, right and left).

F. 21b. 'Abdul-Muṭṭalib, Muḥammad's grandfather (top), Muḥammad, with his face veiled, surrounded by the four orthodox caliphs Abū-Bakr (left bottom), 'Omar (left top), 'Othmān (right top), and 'Alī (under 'Othmān); the Persian king Anūshirvān (left centre).

F. 22a. Imām Ḥasan and Imām Ḥusayn (top, right and left); Shāfi'ī and Abū-Ḥanīfa (bottom, right and left); Abū Muslim, organizer of the 'Abbāsīd movement (centre).

F. 22b. The caliph Manṣūr, Būya, the founder of the Būyīd dynasty (top, right and left); the caliphs Hārūn al-Rashīd and al-Ma'mūn (under Manṣūr), Aḥmad the Sāmānīd (centre).

F. 23a. The caliphs al-Mu'tazz and al-Muqtadir (right, downwards); Bilga-tegin, the

founder of the dynasty of Khwārizm (centre); the sultāns Maḥmūd and Mas'ūd of Ghazna (left, downwards).

F. 23*b*. The caliph Mustarshid (right); the Seljuk sultāns: Sanjar (centre), Malik-shāh (left).

F. 24*a*. The caliphs al-Mustanşir and al-Musta'şim (right, downwards); the Mongol emperor Chengiz-khan (bottom).

F. 24*b*. The Mongols: Ūgtāy (Ögedey)-qā'an, Mangū (Mönke)-qā'an and Hulāgū (from top downwards).

F. 25*a*. the Mongol il-khāns: Ghāzān-khān and Khudā-banda (from top downwards).

Ff. 25*b*–28*a* are a portrait gallery of Ottoman sultāns. The earlier kings are certainly presented in a purely traditional way, but for the periods nearer to the author's time one may admit that the details are based on real characteristics. The miniatures follow regularly in a downward direction. F. 26*a*: 'Othmān, the founder of the dynasty (born A.H. 656/A.D. 1258, died A.H. 726/A.D. 1326); f. 26*b*: Orkhan (A.H. 726–61/A.D. 1326–59), Murād I (A.H. 761–92/A.D. 1359–89), Bāyazīd I (A.H. 792–805/A.D. 1389–1402), Muḥammad (Mehmet) I (A.H. 805–24/A.D. 1402–21); f. 27*a*: Murād III (A.H. 824–55/A.D. 1421–51), Muḥammad (Mehmet) II the Conqueror (A.H. 955–86/A.D. 1451–81), Bāyazīd II (A.H. 886–918/A.D. 1481–1512); f. 27*b*: Selīm I (A.H. 918–26/A.D. 1512–20), Sulaymān I (A.H. 926–74/A.D. 1520–66); f. 28*a*: Selīm II (A.H. 974–82/A.D. 1566–74), Murād III (A.H. 982–1003/A.D. 1574–95), Muḥammad (Mehmet) III (A.H. 1003–12/A.D. 1595–1603).



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424

ANTHOLOGY

TITLE. CONTENTS. Under each of the following names the odes (all in Persian) are arranged in the alphabetical order of rhymes (usually one ode under each letter):

Sa'dī—ff. 1*b*–16*a*.

Amīr Khusrau (d. 725/1325)—ff. 17*b*–37*b*.

Khwāja Ḥasan (d. 727/1327)—ff. 38*b*–59*b*.

Ḥāfiz—ff. 60*b*–86*b*.

Amīr Shāhī (d. 857/1453)—ff. 87*b*–103*b*.

Jāmī—ff. 104*b*–135*b*.

Kātibī (d. 838/1434)—ff. 136–165*b*.

Maulānā Mānī—ff. 166*b*–183*a* (cf. no. 435, f. 80*b*?).

SIZE. FOLIOS. 20.8 × 11.5; written surface 10.9 × 6.2 cm.; 8 lines (oblique) and 2 lines (vertical). 183 folios.

BINDING. Lacquered with panel of red and black floral design within black border; small gold flower design. Inside, scarlet stamped paper. A flap.

SCRIPT. PAPER. Nasta'liq within gold and blue lines. Ivory-toned, gold-sprinkled, polished paper, margins not gold-sprinkled.

SCRIBE. DATE. Hājī Muḥammad al-Kātib. 16th century (?).

PROVENANCE. The figures of secondary personages (especially on ff. 1*b*, 2*a*, 104*a*) seem to have been repainted in order to give them a more contemporary Ottoman Turkish appearance (Janissary uniforms).

MINIATURES. ILLUMINATION. 8 decorated headpieces, chiefly in blue and gold, at the beginning of each new series of poems; on some pages 3-pieces, of gold design; titles in blue or gold.

8 miniatures, of which two are found before the text and the rest before the beginning of each new part.

Ff. 1*b*–2*a*: a king, whose head-dress resembles that of Murād III as represented in no. 414, riding with his army. Behind him two ladies. On the right side the soldiers are armed with bows, and on the left with shields and muskets, the latter possibly added at a later date, see above.

F. 17*a*. A [Persian?] king riding; of the three attendants, one is seated on the ground and two are going on foot.

F. 38*a*. Two horsemen, with repainted head-dress, on a hunting-ground.

F. 60*a*. A winged attendant presenting a plate of fruit to an angel seated on a golden throne.

F. 87*a*. An angel on a throne attended by five winged genii.

F. 104*a*. A [Persian?] king riding; behind him two youthful princes; at his stirrup, three attendants, of whom two armed with bows wear the head-dress of Ottoman Janissaries.

F. 136*a*. Two [Persian?] princes galloping on the hunting-field.

F. 166*a*. A [Persian?] prince riding on a grey mule, preceded by a lady in red; in the background three young faces behind cypress-trees.

LEAVES FROM AN ANTHOLOGY

AUTHORS. Various Persian and Turkish poets, see below.

TITLE. CONTENTS. No title. Ghazals, many incomplete.

SIZE. FOLIOS. Oblong (*jung*) 22.2 × 8.3 cm.; written surface 13.3 × 5 cm. The fifteen separate folios (ten mounted and five unmounted) which form the present item are only a part of the original manuscript which must have contained nearly a hundred folios. The traces of the previous pagination are still distinguishable: ff. 1, 2, 3, 4, and 5 went originally under the respective numbers of 15, 28, 46, 48, and 84.

BINDING. None.

SCRIPT. PAPER. Nasta'liq. The hand looks Oriental Iranian (Khorasan, Northern

India?), but the scribe may have worked in Turkey (*v.i.* miniatures). Thin, deep-cream, semi-polished paper with some staining.

SCRIBE. DATE. No colophon. Judging by the script and the general condition of the manuscript the latter probably belongs to the 16th century A.D.

MINIATURES. ILLUMINATION. The manuscript is conspicuous for the originality and consistency of its decorations in light-gold and faded colours. The designs are either floral (queer trees and plants) or animal (wild deer, fantastic birds of paradise with human faces). The angels appearing on ff. 1*a* and 6*a* are holding strange offerings. On the whole, the style seems to reflect some non-Muslim influences (Christian, Caucasian?). One might recall at this place the fact that two artists of Georgian origin, Siyāvush and Mihrāb, were working in Constantinople in the later part of the 16th century A.D., see 'Ālī, *Menāqib*, pp. 64, 67.

F. 1*a*. A rectangular panel of which the four corners are occupied by interlaced geometrical designs; in centre, a square similarly decorated. Margins with slightly gilt floral motives on gold-sprinkled ground. The top of the margin is occupied by two confronted angels with their hair arranged into top-knots, drawn in black ink with some gold. The angel on the left is holding some offering resembling a loaf of bread; the one on the right some undefinable object (a conical cake?), probably of ritual character (Christian?). The text is a ghazal by Khusrau-i Dihlavī. F. 1*b*. A Persian ghazal written in three panels.

F. 2*a*. A drawing of a tree with leaves delicately coloured in faded green and red; birds rocking on its top; all within an octagonal panel. A poem by an Aḥmad in early Ottoman Turkish, or perhaps in a Turcoman dialect, see the form *baghlanīp-dīr* in line 3 (cf. no. 401).

F. 3*a*. Margins of floral design drawn in faded gold; on the top, a vase with a plant and two confronted peacocks out of whose tails grow up trees on which small birds are rocking. In the rectangular panel a ghazal by Kamāl (of Khujand?). F. 3*b*. A half-effaced poem in Persian.

F. 4*a*. A border of floral design similar to f. 2*a*. On the top, two confronted peacocks with bushes growing up from their tails. In central panel a Persian poem. Fol. 4*b*. A Persian poem.

F. 5*a*. A border similar to f. 4*a*, in faded gold and green. On the top, a vase with a plant with two peacocks similar to those on f. 3*a*. Inside the central panel a Persian poem continued on f. 5*b*.

F. 6*a*. A dark-blue border with a floral design resembling that on f. 1*a*. On the top, two confronted angels similar to those of f. 1*a* and holding offerings of the same description; the left angel, however, has his hair flowing loose. In the central panel a Persian ghazal by Kamāl, written in zigzag lines. F. 6*b*. A similarly written Persian poem, with four triangular floral decorations above and below.

F. 7*a*. A tree drawn in gold, with birds, within a rectangular panel. On the top, a vase of similar plants flanked with two birds with human faces and wearing crowns; out of their tails grow new plants with another pair of paradise birds on them. F. 7*b*. A poem in Persian by Salmān-i Sāvajī.

F. 8a. A hexagonal panel with a vase containing a flowering tree similar to that on f. 3a. A Turkish poem within border and in two oblique lines. F. 8b. A Turkish poem (by Nizām?).

F. 9a. An octagonal panel with a vase similar to that on f. 8a. A ghazal by Ḥāfiẓ (ed. Brockhaus, No. 552) ending

چو نقطه کفتمش که در میان دایره (آی)
 بخنده گفت بحافظ که این چیرکاری [sic]

F. 9b. Another ghazal by Ḥāfiẓ (ed. Brockhaus, No. 521) ending

اگر به دایره عشق راه برکشتی
 چو نقطه حافظ بیدل در میان بودی [sic]

F. 10a. A border of floral and animal decoration in gold with some colour: ibexes, deer, hares, birds executed with a fine feeling for nature. On top, a fleuron, gold, black, and dark-olive. The central rectangular panel is divided into compartments and oblique lines with corners of floral decoration, continued on f. 10b and similar to those on f. 12, &c. Three ghazals by Kamāl run from f. 10a to f. 10b. On the top of the margin of f. 10b, a line of exercise in a mediocre hand.

F. 11a. This folio lacks the outer margin. The border contains a faded floral design similar to f. 2. The text is arranged in two columns. F. 11b. With gold rules but without decorations. Two ghazals by Kamāl.

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Ff. 12a-b. A Persian ghazal arranged in four columns and written at various angles. Small triangular floral decorations in the corners.

Ff. 13a-b. Fragments of ghazals by Kamāl. Each page arranged in a column of script and two narrow columns. Floral decorations as on f. 12.

Ff. 14a-b. Two Persian ghazals; the one by Khusrau-i Dihlavī is arranged in two columns with decorations as on f. 12.

F. 15a. A ghazal by Ḥāfiẓ (ed. Brockhaus, No. 538) ending

مکن حافظ از جور دوران شکایت
 چه دانی تو ای بنده کار خدائی

arranged as on f. 14.

ALBUM OF CALLIGRAPHY

TITLE. CONTENTS. Pious maxims, sayings of Muḥammad and 'Alī in Arabic.

SIZE. FOLIOS. 30.8 × 20.3 cm.; written surface 20 × 9 cm.; numbers of lines vary; 6 folios.

BINDING. Maroon leather, 3-centre ornament sunk and gilt, gold cord and line borders. Inside blue paper, gold outline and borders.

SCRIPT. PAPER. Thulth (1 line lengthwise to page) and naskh (3–10 lines horizontally or diagonally), within gold and blue, or gold and green borders. Cream and pink-toned paper mounted on different marble paper on card.

SCRIBE. DATE. On f. 5a colophon of *Ḥamdullāh*, known as *Ibn Shaykh*, twice repeated. The famous calligrapher Shaykh Ḥamdullāh of Amasia, one of 'The Seven Masters' of Turkey lived under Bāyazīd II (A.D. 1481–1512) and died under Selīm I (A.D. 1512–20); he had a son Dede-chelebi, known as 'Shaykh-zāda' (in Arabic *Ibn-al-Shaykh*) who inherited his father's rank (*rütbe*). It seems, therefore, that the present album consists of Shaykh-zāda's specimens of writing and belongs to the 16th century A.D. Cf. 'Ālī, *Menāqib*, p. 24.

MINIATURES. ILLUMINATION. Each page has 2 rectangular columns. In the upper, the text stands out within irregular-shaped flower ornament, in the lower, the text occupies the middle between two squares of coloured arabesque and 'carpet' designs on gold background. F. 6a, a more complicated arrangement with two colophons on the left.



427

A COMPOSITE MANUSCRIPT

TITLE. CONTENTS. A. *Shajarat al-nabī*, 'The Prophet's genealogical tree' (in Arabic) giving genealogies of Muḥammad, of his wives and concubines, relatives, &c. (ff. 1b–8b).

B. A Turkish *mathnawī* poem on the Ka'ba. In the margin some explanations in prose concerning pilgrimage (ff. 10b–14b). Beginning: ابتدا ذکر اولمه نام اله

C. Explanation of the sacred places of Arabia in Turkish prose illustrated by pictures (ff. 15b–21a); inserted, a Turkish *mathnawī* (in a different metre), beginning:

قیل ای سالک بو یولده شکر یزدان

SIZE. FOLIOS. 27.5 × 9.3 cm.; written surface in A. occupies nearly the entire surface; B. and C. 19.3 × 13.5 cm., variable; 27 folios (six blank pages at the end).

BINDING. None.

SCRIPT. PAPER. A. Naskh (at various angles, generally in vertical or horizontal columns, &c.); genealogies in red, commentaries in black, within gold rules. B. and C. Naskh (generally in 2 columns, with a narrower column of oblique script by outer margin) within gold rule. Thin, cream-toned, polished paper; B. and C. have several pages of lighter and darker tone. Outer margins stained.

SCRIBE. DATE. The same hand throughout; 16th century A.D. (?).

MINIATURES. ILLUMINATION. F. 10b. A large decorated headpiece and a smaller one in the outer column; five small corner pieces. Miniatures: f. 15b the Ka'ba; f. 16a ditto (detail); f. 17a Marwa, Şafā, Muḥammad's and Fāṭima's birth-places, &c.; f. 18a Abraham's mosque; f. 20a Muḥammad's sepulchre; f. 21a tombs of Muḥammad's wives, of caliph 'Othmān, of the Imāms Ḥasan, Zayn al-dīn, &c.

428

YŪSUF-U-ZULAYKHĀ BY ḤAMD-ALLĀH CHELEBĪ

BEGINNING. ذکر اولنامه اول اسم الله * هر نه بشنسه اخر اوله تباه

AUTHOR. Ḥamd-allāh Chelebi, the youngest of the twelve sons of Shaykh Aq-Shams al-dīn, whose poetical name was Ḥamdī and who died in A.H. Dhul-Qa'da 914/A.D. March 1509. The date of the composition of the poem (f. 202b) is A.H. 897/A.D. 1491-2.

Ḥamdī (ff. 12b-13a) respectfully remembers his late father's spiritual guidance and discreetly hints at his sufferings at the hands of his brothers and nephews, reminiscent of Joseph's fate. He mentions as his predecessors Firdausī and Jāmī, and calls his poem 'partly translation, partly imitation'.

As E. J. W. Gibb's analysis in *HOP*, ii. 142-72, has shown, Ḥamdī's work was originally modelled on Firdausī's *Joseph and Zulaykhā* (the authenticity of which is now subject to much doubt), but in the account of the hero's dealings with the heroine Ḥamdī introduces a translation of Jāmī's version.

SIZE. FOLIOS. 20.3 × 12.8 cm.; written surface 12.7 × 5.7 cm.; 2 columns of 17 lines; 202 folios.

BINDING. Dark red-brown leather, flapped, with border and centre panel (with corners and 3-centre ornaments) having an all-over arabesque design entirely gilt, also cord border. Inside, panelled border and centre panel of gold lattice-work over blue, gilt cord border.

SCRIPT. PAPER. Nasta'liq, within gold rules. Thin, firm, deep-cream, polished paper.

SCRIBE. DATE. 16th to 17th century A.D.(?).

PROVENANCE. On f. 1a traces of effaced seals and a seal apparently belonging to some ṣūfī: *Maḥzar-i sirr-i Muḥammad bād Zayn al-Ābidīn*, 1277, 'Let Zayn al-Ābidīn become the manifestation of Muḥammad's mystery. A.H. 1277/A.D. 1860(?).'

MINIATURES. ILLUMINATION. The text opens with two fully decorated pages with 3-centre ornaments (white design on gold and blue) inside a floral design on gold background which, with its blue corners, forms a parallelogram; the latter inside a five-fold border; the whole surrounded on three sides by a rich festooned decoration. F. 1b has an elaborate *'unvān* in black, gold, and blue, and the margins of this, as well as of all pages containing miniatures, are covered with gold floral designs. The text is in a gold border and the titles are throughout in gold.

Of the 21 miniatures 12 are mounted separately.

1. F. 17b. Esau (*'Īs*) greeting Jacob.
2. F. 38b. Joseph's brothers with the blood-stained coat before blind Jacob.
3. F. 52b. Joseph being rescued from the well.
4. F. 57b. Joseph bidding farewell to his brothers who have sold him to the Ishmaelites.
5. F. 61b. A snake entwining Aflah, who beat Joseph while he was weeping on his mother's tomb.
6. F. 67b. A dragon emerging from the Nile prevents the onlookers from watching Joseph as he bathes.
7. F. 71a. The nobles of Egypt struck by Joseph's beauty.
8. F. 88a. Zulaykhā distraught with love.
- 9 and 10. F. 91. Seven kings' envoys requesting Zulaykhā's hand; *verso*: the father explains the situation to Zulaykhā.
11. F. 107. Zulaykhā sees Joseph as he comes out of the *ḥammām*.
12. F. 109b. Zulaykhā buys Joseph at a public auction.
13. F. 120a. A bedouin's camel pities Joseph on seeing him separated from his father.
14. F. 125. With Zulaykhā's permission Joseph goes to tend a flock.
15. F. 134b. Joseph preaching Islam to young maidens.
16. F. 150b. A child proclaiming Joseph's innocence.
17. F. 169. Joseph foretelling seven lean years.
18. F. 175. Zulaykhā, having grown old, meets Joseph on the road.
19. F. 178. The old and blind Zulaykhā admitted into Joseph's presence.
20. F. 179b. Zulaykhā recovers her sight on approaching Joseph.
21. F. 186b. Joseph receives his brothers in Egypt.
22. F. 189b. The brothers coming a second time to see Joseph.

BOOK OF PRAYERS

CONTENTS. Ff. 1*b*-2*a*. Introductory decorated pages (inscribed: 'Enumeration of God's names', 'There is no god but Allāh'). Ff. 2*b*-8*b*. A list of God's names.

The remaining part of the book (from f. 8*b* on) consists of twenty sections, each introduced by a title and the formula: *Lā ilāh illā 'llāh*. The prayers contained in these sections are said to be those used by the Prophet, Shaykh Ḥamīd, Shaykh Shādhilī, &c. On f. 112*b* begins a series of single magic words imitating Hebrew or Syriac and inscribed in small squares. On f. 120*b* begin 40 prayers, each mentioning a special attribute of God with some magic numbers. From f. 136*a* to the end follow talismanic figures, numbers, invocations, &c.

SIZE. FOLIOS. 12.5 × 8 cm.; written surface 8.7 × 5.3 cm.; 11 lines; 149 folios.

BINDING. Dark-brown leather, flapped, with centre stamped ornament, gold lining. Inside, cream paper.

SCRIPT. PAPER. Indifferent Turkish naskh. Inscriptions on decorated pages seem to have been executed by a scribe not totally sure of the Arabic language and script. The formulas (*lā ilāh illā 'llāh*), though written in a rather poor hand, show considerable artistic independence and inventive power. Firm, thickish, deep-cream, polished paper. Last folios partly effaced.

SCRIBE. DATE. 16th century A.D. (?).

PROVENANCE. A modern entry in Turkish, probably by a professional seller, on the last page claims that the date of the manuscript is A.H. 809/A.D. 1391 [read: 1406!] and that it is a vestige of the Seljuqs [*sic*].

MINIATURES. ILLUMINATION. Decorated pages are found on ff. 1*b*-2*a*, 8*b*-9*a*, 11*b*-12*a*, 21*b*-22*a*, 31*b*-32*a*, 38*b*-39*a*, 45*b*-46*a*, 48*b*-49*a*, 60*b*-61*a*, 64*b*-65*a*, 70*b*-71*a*, 74*b*-75*a*, 77*b*-78*a*, 81*b*-82*a*, 88*b*-89*a*, 93*b*-94*a*, 97*b*-98*a*, 112*b*-113*a*, 120*b*-121*a*, 131*b*-132*a*. The ornamentation is very original, both in colour (much black, red, and greyish-green) and unusual geometric patterns suitable for carpets. It reflects some provincial and even non-Islamic influences. The manuscript may have been executed in the Balkans or among some Turcoman tribes.

DĪVĀN OF BIHISHTĪ

BEGINNING. حمد بی حدّ اول حیّ احد حضرتنه

AUTHOR. CONTENTS. This collection of poems presumably belongs to the only Bihishtī so far known in Ottoman literature, whose real name was Sinān. Bihishtī's father Sulaymān Qarīshduran was the first general who planted his standard on the walls of Constantinople and at the time of Sulṭān Murād occupied the post of governor of Vize. For this reason Bihishtī was sometimes called Vizeli, see Gibb, *HOP*, ii, p. 356. During the reign of Bāyazīd II (A.H. 886–918/A.D. 1481–1512) Bihishtī had to flee to Persia, but later he returned to Turkey with letters of introduction from Jāmī (died 9 November 1501). According to Hājji Khalīfa, Bihishtī passed away A.H. 979/A.D. 1571–2, which date would suggest that he died almost a centenarian.

In the scarce notices on Bihishtī found in Turkish sources, he is chiefly mentioned as the author of a 'quintet of poems' (*khamṣa*) comprising the following works: *Vāmiq va 'Azrā*, *Yūsuf va Zulaykhā*, *Hüsn va Nigār*, *Suhayl va Naubihār*, *Laylā va Majnūn*, about which no detailed records are available. The British Museum possesses an incomplete History of Ottoman sultans by Bihishtī, written in *mathnavī* form (rhyming distichs), see Rieu, *TC*, p. 44a. Some quotations from Bihishtī are found in a collection of poems (B.M. Add. MS. 11525, ff. 24b–25a) and the Turkish MS. 270 of the Bibliothèque Nationale (ff. 134b–156b) is said to contain Bihishtī's dīvān (or part of it?).

The dīvān opens with a Preface (ff. 2b–7b) in mixed prose and verse. The doxology is followed by praise of Sulṭān Sulaymān (A.H. 924–74/A.D. 1520–66), the princes, and the Vazīr. Then the author criticizes Turkish poets, most of whom 'erred in the valley of metaphors', with the exception of Shaykhī (died *circa* A.H. 855/A.D. 1451), Nizāmī [of Qoniya? a contemporary of Sulṭān Muḥammad] and Aḥmad-pasha (died A.H. 902/A.D. 1496). Of the latter is said that his *qaṣīdas* are excellent but his *ghazals* are uninspiring (*ḥāl-bakhshliqlari az-dīr*). Only the late Nejāti-bey (died 25 Dhul-Qa'da 914 / 17 March 1509), careless though he was about the outer form, could express the state of true lovers (*'ushshāq*); 'among the author's predecessors, there is no other protagonist (*pehlevān*) in the field of Turkish poetry'. Among the later poets, there are some very able men. Allusions to the latter's names may be contained in a *mathnavī* in which the words *kāmrānī*, *subḥānī*, *ḥakīmī*, *thabātī*, &c. are found. The others, 'like white crows, exist only in name' and have no merit except when they translate from Persian. The author Bihishtī, from his early youth, strove to acquire knowledge and, 'having placed the sword of his tongue in the shadow of the throne', displayed his distinction among his contemporaries. Then for some time he attended on the late Maulānā Sa'dī Chelebi Efendi (evidently Sulṭān Sulaymān's muftī who died in March 1539) and benefited by the spiritual guidance of this *ḥaqīqat-pīri*. The author mentions then the great influence which the dīvān of Ḥāfiz had upon him.

Bihishti presented his work (*nuskha-yi gharra*) to some highly respectable person who greatly praised it and suggested that it should be submitted to the king. The author follows this advice, comparing his labours to those of the ant which brought its gift to Sulaymān (Solomon).

Our copy contains 444 *ghazals*, nine *qifas*, a chronogram for the death of Ṣālih Efendi in A.H. 945 (f. 98a), one *beyt* and three enigmas (*lughz*).

SIZE. FOLIOS. 23 × 14 cm.; written surface 15.2 × 8.2 cm. Fifteen lines in two columns broken into three groups by 2 lines; 100 folios.

BINDING. Red-brown leather, flapped, with 3-centre ornament with gold ground to design; gold cord and line borders. Inside, plain yellowish-brown leather.

SCRIPT. PAPER. Naskh, within gold rules. Thin, dark cream-toned, polished paper; f. 2 has a part of the margin cut out; first and last leaves stained.

SCRIBE. DATE. 17th century.

PROVENANCE. Seal and notes of ownership on ff. 1b, 2a, 99a, 100a, some erased.

MINIATURES. ILLUMINATION. The text opens with a pasted-on decorated headpiece in gold, blue, &c.; small titles in gold on either side of the two lines, in rectangles.



431

VAQF-NĀMA OF 'OTHMĀN-AGHA

AUTHOR. Some official jurist.

TITLE. CONTENTS. Title-deed of endowment (in Arabic) by 'Othmān-agma b. 'Abd al-Raḥmān, Chief Eunuch of the palace and inspector of the vaqfs assigned to the Holy Places, builder of Bilāl's sepulchre in Damascus (f. 10b). The act refers to the cathedral mosque built by the donor in Cairo, in the quarter al-Jabā'īya, near the pond called Birkat al-Fīl (f. 8a). For the upkeep of the mosque are assigned: tanneries (*madābigh*) situated on the road of Bulaq, with shops, mills, wells, stores. F. 12a, duties of the manager (*mutawallī*), the secretary, the imām, and the other members of the staff; f. 18b, authorized daily expenditure; f. 20b, appointment of Dāvūd-agma as inspector of the endowment, &c. f. 25a, approval of the act by six ministers (signatures lacking).

SIZE. FOLIOS. 26.7 × 17.1 cm.; written surface 14 × 8.2 cm.; 9 lines; 26 folios.

BINDING. Brown-red leather, flap, centre design on gold ground; gold cord and line borders. Inside, grey-blue leather, gold rule.

SCRIPT. PAPER. Naskh, within gold rules. Thin, firm, polished, ivory-toned paper.

SCRIBE. DATE. Middle of Muḥarram 1010/middle of July 1601.

PROVENANCE. Sealed on every page ('Othmān-gha and 'Alī?). F. 3a, a line of script: 'I agree; let a *tughrā* be drawn', probably in Sulṭān Muḥammad III's own handwriting; f. 3b, endorsement by the qāḍī-'asker of Anatolia Shams al-dīn b. Aṭā-allāh.

MINIATURES. ILLUMINATION. F. 1b, decorated heading, with blank gold oval on flowered blue and gold grounds; above, shaped ornament in red, gold, and blue. F. 3a, a *tughrā* in gold and colours, line of script above within a cloud-form of coloured flowers on gold ground; blue and red borders to it. Text within a gold and blue rule; quotations from the Qor'ān, &c., in gold; gold dots among script.

432

KĀSHIF AL-MAKTŪM

BEGINNING. منت فراوان وشکر بی پایان اول خالق زمین وزمان ورازق انس وجان حضرتنه

AUTHOR. The author, or more exactly translator and commentator, Sayyid Muḥammad al-Uskudārī (f. 2a) describes himself as an eager student of mathematics, desirous of preserving for posterity the arcana of secret sciences. Cf. No. 434.

TITLE. CONTENTS. The work called *Kāshif al-maktūm fī 'ilm al-nujūm*, 'The Opener of what is hidden in the Science of the Stars', is a Turkish translation with a commentary of Fakhr al-dīn Muḥammad b. 'Omar b. al-Ḥusayn al-Khaṭīb al-Rāzī's (A.H. 543-606/A.D. 1149-1209) *al-Sirr al-maktūm fī 'ilm al-nujūm*, 'The Hidden Secret concerning the Science of the Stars', cf. Brockelmann, *GAL*, i, pp. 505-8. A detailed table of contents of al-Rāzī's astrology is given in *Bibl. Bodleianae codicum orientalium Catalogus*, Pars II, confecit A. Nicoll, Oxonii, 1821, pp. 268-70.

The translator's commentary covers only Book I, the remaining four books being only translated into Turkish. The books (*maqāla*) are subdivided into sections (*faṣl*); the latter into chapters (*bāb*); the latter into preambles (*muqaddima*) and points (*vujūh*).

After the Translator's Preface, the original Arabic Introduction (in red) accompanied by a Turkish translation (in black) begins on f. 3b: on the virtue of Science, on the virtue of Astrology, on the conditions necessary for a student of Astrology.

Book I: on the fundamentals of Astrology, f. 10b (sections on ff. 10b, 13a, 15a, 15b, 21b, 24a).

Book II: on the prerequisites of Astrology, f. 21a (sections on ff. 21a, 31a, 34a, 35a, 38b, 39a, 40a, 43a, 47a, 57b, 62b, 70b, 76a, 76b, 96b, 98a, 99b, 105a).

Book III: on talismans, f. 106a (preamble, f. 106a; on the talismans of the sage Abū Ṭāṭīs, f. 107b; quotations from the *Yawāqūt al-mawāqūt*, f. 113a; on another category of talismans, f. 117b).

Book IV: on the invocation of the planets (*da'vat-i kavākib*), seems to begin on f. 122b.

Book V: on magic operations designed to provoke love or hate, to cause sleep, &c., f. 147b. In this part of the book the translator seems to treat his original more freely and introduce extraneous matter, e.g. on f. 147b references to Ulugh-beg's astronomical tables.

On f. 370a the translator says that he completed his work in Damascus on the last day of Jamādī I 1027/25 May 1618, which date was recorded in a chronogram by the poet Rāmī Chelebi Efendi, son of Maḥmūd-agha.

SIZE. FOLIOS. 24 × 14.5 cm.; written surface 16.5 × 8 cm; 23 lines, 230 folios.

BINDING. Dark-red leather, sunk centre panel of black leather with a design of trees and animals, within gilt cord border; an outer border of sunk gilt panels of scroll designs. Brown leather and gold flap. Inside, faded green paper.

SCRIPT. PAPER. Turkish naskh within gold rule. Thin, deep biscuit-toned, polished paper.

SCRIBE. DATE. Written by Muḥammad Khwāja-zāda. 17th century A.D.

MINIATURES. ILLUMINATION. Before text, 8 pages, each divided into 66 gold squares, left in blank. Text throughout within gold rules, thinner gold rules enclosing the margins. The opening two pages have wider rules. Ff. 1-3b and 270a-b are divided into elaborate sections. Rosettes and rubrications throughout. Ff. 78b-96a arranged in tables. Several magic figures, ff. 188-9, 259, 266, &c.

MAKHZAN AL-ASRĀR OF MĪR ḤAYDAR

BEGINNING. بسم الله الرحمن الرحيم * فتح وظهر

AUTHOR. Mīr Ḥaydar, called Tilpā ('the Madman') or Majdhūb ('the Ecstatic'), who lived in Herat and wrote in Chaghatay Turkish, see Rieu, *TC*, 286-7.

TITLE. CONTENTS. *Makhzan al-asrār*, 'The Treasury of Secrets', a replica of the homonymous book of Nizāmī, written in the same metre (*sarī*). After praises to God, the Prophet, and Speech comes a dedication to Iskandar-pādishāh who is called 'Sulṭān

of four bulūks and seven ulūs . . . ruler of the Barlās, Maqlīq (Oymāq?) and Qiyāt'. The Tīmūrid Sultān Iskandar, brother and rival of Shāhrukh, was the ruler of Fārs and Isfahān in the years A.H. 812–17/A.D. 1401–14 and was deposed and killed in 818/1415. The remaining part of the book consists of 17 chapters of moralizing stories and pious commentaries.

SIZE. FOLIOS. 29.5 × 18.2 cm.; written surface 18.3 × 9.5 cm.; 2 columns of 12 lines; 30 folios. Ff. 2–5 are bound in upside down.

SCRIPT. PAPER. Nasta'liq within red, blue and gold rules. Biscuit-toned, polished paper, gold-sprinkled, within faded rose-coloured margins.

BINDING. Black leather, stamped gilt border and rules. Inside, pink paper.

SCRIBE. DATE. The dedication on the last miniature shows that the manuscript was presented to a Ṣafavid king, probably to Shāh 'Abbās I (A.D. 1587–1639). The person represented on f. 30a may be the donor, if not the scribe of the manuscript.

PROVENANCE. On f. 1a two seals, the one of Muḥammad 'Alī, A.H. 1030/A.D. 1621 (?), and the other (indistinct) accompanied by an entry of Muḥammad Mahdī b. Muḥammad Naṣīrī (?). An inscription in French affirms that the manuscript belonged formerly to the library of Muẓaffar al-dīn Shāh Qājār.

MINIATURES. ILLUMINATION. The margins are covered with very elaborate gold flower designs throughout.

F. 1a. An 'unwān consisting of two panels of blue, red, and gold. Both are within a red border; moreover, the upper part has a gold and a white border, and the lower a black and gold and a gold and white border. Inside the panels are scrolls and flowers. The text of the opening pages is on gold ground.

Eight miniatures, in the style of early 17th century Persian painting, partly coloured.

F. 14b. Hārūn al-Rashīd in conversation with the barefooted Bahlūl.

F. 16b. A merchant of textiles offers a small sum for a cotton fabric brought by an old woman. An old man witnesses the proceedings.

F. 18a. The merchant having sold the fabric with profit, the old man asks for the favour of being placed in the seller's box in order to acquire more value.

F. 20b. A bedouin tells the merchants of Hātim Ṭā'ī's generosity.

F. 23a. Solomon sitting with his vazir Āṣaf while an 'ifrīt presents to him an earthen jug made of the clay of a king.

F. 26a. Sultān Maḥmud of Ghaznī (represented as Shāh 'Abbās) in bewilderment before a dervish who praises his own freedom. Two attendants of the king, one holding his bow and the other his horse.

F. 29b. Under a tree rising towards a sky covered with light clouds, a poet drinks wine as he listens to a youth reading poetry.

F. 30a. A young man in a rich turban of gold stuff, dressed in light-blue garments over which he wears a coat of purple figured brocade, girt with a gay silk sash, holds a paper on which are expressed good wishes to the Shāh from the son of a courtier Minūchihr.

ASTROLOGICAL ALMANAC

AUTHOR. Probably compiled from various sources by the scribe Muḥammad al-Uskudārī. Cf. No. 432.

TITLE. CONTENTS. F. 1*b*. *Ghurra-nāma*, i.e. instructions for finding the day of the week corresponding to the first day of each month of any year (examples for the years A.H. 1094-6); f. 2*a* a table for the same object with an explanation in Turkish verse signed: Kātibī-zāda.

F. 2*b*. A table for finding the 30 mansions of the Moon.

F. 3*a*. 'Auguries' (*aḥkām*) for the twelve years of the Turkish animal cycle.

Ff. 5*b*-6*a*. 'Auguries' connected with natural phenomena (eclipses, comets, earthquakes, thunder), according to the twelve months.

F. 6*b*. Parts of the day as connected with special planets, according to the days of the week.

F. 7*a*. A table consisting of three concentric circles: the two middle ones and an arrow are reversible; the whole table serves for finding the mansions of the Moon according to the months and the days of the week.

F. 7*a*. A table for finding the Naurūz-i Sulṭānī (Persian New Year). A table for finding the direction in which the *rijāl al-ghayb* (The occult Guardians of the World) are to be found; in the centre the Ka'ba.

F. 8*a*. A table of bissextile years. A table of the first days of the months (*ghurra-nāma*).

Ff. 8*b*-14*a*. Astronomical tables of the twelve months (names in Ottoman Turkish, Greek, &c.) beginning with March, with respective 'auguries'.

F. 14*b*. Another *ghurra-nāma* as established by a Shaykh Vafā.

Ff. 15*b*-16*b*. Correspondence of Muslim and Ottoman calendars for the years A.H. 1079-1109/A.D. 1668-97.

Ff. 17*a*-20*a*. The Seven Skies and their planets (the Moon, Mercury, Venus, the Sun, Mars, Jupiter, Saturn) with the indications as to the latter's influence.

Ff. 21*a*-24*b*. The Angels belonging to the Seven Skies, each accompanied by four stars.

F. 25*a*. Another table for finding the *rijāl al-ghayb* (v.s. f. 7*b*).

F. 25*b*. The world with its Seven Climes. The author who calls himself Amīr Muḥammad b. Amīr Ḥasan al-Su'ūdī states that, contrary to Maulānā Qādī-zāda, Constantinople lies in the middle of the fifth clime.

Ff. 26*a*-*b*. Two more *ghurra-nāma*.

F. 27*a*. On the best hours (*ashrāf-i sa'āt*) of the days of the week.

Ff. 27*b*-28*a*. On the Climes and Planets.

F. 29*b*. On astronomical hours (*sa'āt-i zamāniya*).

Ff. 29*b*–30*a*. The mansions of the Moon with the indications belonging thereto.

F. 30*b*. The Twenty-eight Mansions of the Moon.

Ff. 31*a*–33*a*. Another table of the *rijāl al-ghayb* and an explanation concerning them.

F. 33*a*. Hours connected with special planets. The copy certified by Muḥammad al-Uskudārī.

Ff. 35–39*a*. A list of omens (*fāl*) according to Jalālī Qara-Yazīrī's book called *Humāylū*, &c.

F. 39*b*. Various magic items entered in a later hand.

F. 42. Continued in the original hand. Various indications, omens, and auguries.

Ff. 44*a*–55*b*. A *mathnavī* poem by Shaykh b. 'Isā enumerating God's attributes, which ends with a colophon of Muḥammad al-Uskudārī, Sha'bān 1029/July 1620.

F. 55*b*. Various entries in a later hand.

Ff. 56*a*–58*a*. Lucky and unlucky days.

Ff. 58*a*–59*b*. Some later entries, chiefly magic (magic alphabet, &c.).

SIZE. FOLIOS. 20 × 15.9 cm.; written surface 15.5 × 8.4 to 13 × 12.3 cm.; 59 folios; numbers of lines vary.

BINDING. Olive-green leather, flapped, painted and stamped centre ornament, and line borders. Inside, faded purple, gold-sprinkled paper.

SCRIPT. PAPER. Naskh within gold rule. Thin, deep cream-toned, polished paper, margins stained and fox-marked. Entries on ff. 40*b*–41*b*, 55*b*–59*a* in a later cursive hand.

SCRIBE. DATE. On ff. 34*b* and 55*b* colophons of Muḥammad al-Uskudārī, in the second case accompanied by the date A.H. 1029/A.D. 1620. The later dates quoted in the tables may have been used only as examples in calculations.

MINIATURES. ILLUMINATION. Opens with a decorated page, gold, blue, and pink. Pages within gold lines, several decorated titles. 9 paintings of flowers in margins (cyclamen, broom, hyacinth, yellow narcissus, rose, and tulip); f. 2*a*, urn-shaped table; ff. 5*b*–6*a*, elliptic tables with some gold; ff. 7*a*–8*a*, circular tables decorated in gold with floral designs; ff. 8*b*–14*a*, decorated pages with the 12 signs of the Zodiac; ff. 17*a*–20, miniatures of the Seven Planets (note the Sasanian sashes of the Moon and the Sun); f. 20*b*, the Earth surrounded by belts of Water, Wind, and Fire and encircled by a dragon; f. 21*a*, a rainbow; ff. 21*b*–24*b*, miniatures of seven angels, each surrounded by four stars; f. 25, the Ka'ba; ff. 25*b*–26*a*, 29*b*–30*a*, 31*a*, circular drawings.

RIYĀD AL-SHU'ARĀ BY RIYĀDĪ

BEGINNING. صد هزار سپاس و ثنا اول دیباچه

AUTHOR. Muḥammad b. Muṣṭafā, surnamed Riyādī, born in A.H. 980/A.D. 1572, died on 29 Ṣafar 1054/7 May 1644. His book was begun in A.H. 1016/A.D. 1607 and completed in Rajab 1018/October 1609 (f. 104b), cf. Gibb, *HOP*, iii, 201, 184-6.

TITLE. CONTENTS. *Riyād al-shu'arā*, 'The Meadows of Poets'. Short biographies of Turkish poets, usually comprising an indication of the birth-place, profession, and activities, and the date of death. These are arranged in alphabetical order and are illustrated by quotations from their respective dīvāns.

An Introduction (ff. 2b-4b) enumerates the special merits of the Anthology, namely its lack of prolixity, its elimination of poetasters (*mutashā'ir*), its truly select quotations, its care for chronology, its appropriate explanations free from personal feelings. The author admits that poetry in Turkish is no easy art because 'Turkish words are faulty and uncouth (*rakīk va nā-hamvār*)'. Early Turkish poets chiefly cultivated the meaning, and the modern, chiefly the form, though both are essential in poetry. The poets please either if they create new ideas (*ma'nā*); or if they impart new meanings to the already known things; or if they nicely retell the already known ideas; or if they apply the already known ideas to new subjects.

These short remarks are followed by a dedication to Sulṭān Aḥmed I (f. 4a).

The text is divided into two 'meadows' (*rauda*). The first enumerates the royal poets of the House of 'Osmān ('Othmān): Muḥammad II the Conqueror (A.H. 853-86/A.D. 1451-81) (f. 5b), Bāyazīd (f. 6a), Selīm (f. 6b), Sulaymān (f. 7b), Selīm II (f. 9a), Murād III (f. 9b), Muḥammad III (f. 10a).

The second and much longer *rauda* (ff. 10b-105b) enumerates the other poets in alphabetical order.

Letter ALIF (ff. 10b-22b): Abū-Su'ūd (d. 982), Aḥmad-pasha (d. 902), Aḥmad efendi Kemāl-pāshā-zāde (d. 940), Aḥmad Dukagin-oghlu (d. 983), Adā'ī (d. 982), Adībī (d. 1028), Adharī (d. 993), Ishāq (d. 944), As'ad (d. 1034), Uṣulī (d. 945), Iṣābī (d. 985), 'Alī, Amānī (d. 1000), Amrī (d. 983), Umīdī, nos. 1 (d. 979) and 2 (d. 1019), Amīrī, Amīnī (d. 1008), Insān-i Kāmil (d. 1020), Anvarī (d. 954), Ānī (d. 977), Ahīlī (d. 1009), Āhī.

Letter B (ff. 22b-27b): Bāqī (d. in Ramaḍān 1008), Bālī, Bazmī (d. 1020), Baṣīrī, nos. 1 (d. 941) and 2, Baqā'ī, nos. 1 (d. 1015) and 2 (d. 1003), Balīghī, Bahārī (d. 958), Bihishtī, nos. 1 (d. 977) and 2 (d. in Bāyazīd II's time), Bayāḍī, Bayānī, nos. 1 (d. 1006) and 2, Bīdārī (d. 969).

Letter T (f. 27b): Tīghī.

Letter TH (f. 27b): Thānī (d. 995).

Letter Ṭ (ff. 28a-31a): Jāmī, nos. 1 and 2 (d. 1019), Ja'far chelebi (d. 920), Jalālī, Jalīlī,

nos. 1 (d. under Selīm I) and 2, Jamālī (d. 991), Janānī, nos. 1 (d. 1004) and 2 (d. 1001), Janānī-pāshā (d. 969), Javānī, Jaurī (Jevrī) (d. 994), Jayharī (d. 999).

Letter H (ff. 31a-37a): Hāfiz, Hālatī, nos. 1 (d. 974) and 2, Darvīsh-Hālatī, Hibrī (d. 1025), Hadīdī (d. under Sulaymān), Harīmī (d. under Selīm I), Hasan chelebi (d. 942), Hasan-efendi (d. 1012), Hasan Hilmī (d. 997), Husayn-chelebi, Husaynī (d. 1023), Kafavī Husayn-efendi (d. 1012), Huḍūrī (d. under Selīm I), Hifzī, nos. 1 and 2, Hilmī, nos. 1 (d. 1004) and 2 (d. 1003), Halīmī (d. 1013), Hamdī, nos. 1 (d. 909) and 2, Hayātī, Hayratī (d. 940).

Letter KH (ff. 37a-42b): Khatamī, nos. 1 (d. 922) and 2 (d. 1004), Khāqānī (d. 1015), Khālīshī (d. 996), Khāvarī (d. 972?), Khatmī (970?), Khudā'i, Khurram pāshā, Khusrau, Khusravī (d. 1000), Khizrī, nos. 1 (d. 950) and 2, Khalīlī, Khiyālī, nos. 1 (d. 964) and 2 (d. under Sulaymān), Khaylī.

Letter D (ff. 42b-45b): Dānishī (d. 969), Darūnī, nos. 1, 2 (d. 950?), and 3 (d. 976), Darvīsh-pasha (d. 1012), Darvīsh (d. under Murād III), Delirī.

Letter DH (ff. 44a-45b): Dhātī (d. 953), Dhihnī, nos. 1 (d. 997), 2 (d. 1023), and 3 (d. 1021).

Letter R (ff. 45b-49a): Rāzī (d. 1027), Ra'yī, nos. 1 (d. 982), 2 (d. 988), and 3, Raḥmī (d. 975), Rahīqī (d. 1039), Ridā'i, nos. 1 (d. 1039), 2 (987), and 3 (d. 985), Rafatī (d. 930), Rafī'i-yi Lang (d. 983), Rafī'i (d. 939), Ramzī, nos. 1 (d. 939) and 2 (d. 956), Ravānī (d. 930), Rūhī, nos. 1 (d. 928), 2 (d. 1017), and 3 (d. 1014), Riyāḍī (d. 953).

Letter Z (f. 49a): Zārī, nos. 1 (d. 960) and 2, Zinātī (d. 963).

Letter S (ff. 49b-55a): Sā'i (d. 1004), Sāgharī (d. under Sulaymān), Sāmī, Sā'ilī (d. 960?), Sipāhī (d. 1014), Saḥābī (d. 978), Sarvarī, nos. 1 (d. 963) and 2, Sarī'i (d. 1016), Sirrī, nos. 1 (d. 990?) and 2 (d. 982) Sa'dī-efendi (d. 945), Sa'd al-dīn-efendi (d. 1008), Sa'dī (employed by Prince Jam), Su'ūdī (d. 999), Sa'yī, nos. 1 (d. under Sulaymān) and 2 (d. 960?), Salmān, nos. 1 (d. 979), and 2, Sulūkī, Salīqī, Samā'i (d. 997), Sūzī, Sahī-bey (d. 955), Suhaylī (d. 1008), Sayfī.

Letter SH (ff. 55a-58b): Shāmī, nos. 1 and 2, Shāvurī, Shāhī (d. 1039), Shafīqī, Shukrī, Shīmī (d. 988), Sham'i (d. 936), Shināsī, Shauqī, Shūrī, Shuhratī, Shahvarī, Shaykhī, nos. 1 (d. under Murād II), 2 (d. 971), and 3, Shaydā, Sharrī.

Letter Ṣ (ff. 58b-60b): Ṣābirī, Ṣādiq, nos. 1 and 2, Ṣāfi (d. 997), Ṣalīḥ-efendi (d. 973), Ṣāyighī, nos. 1 (d. 979) and 2 (d. 993), Ṣubḥī (d. 955), Ṣabrī, nos. 1 (d. 999) and 2, Ṣabūhī, Ṣafā'i (d. under Selīm I), Ṣun'i, nos. 1 (d. 941), 2 (d. soon after Najātī), 3, and 4 (d. 1005).

Letter D (f. 60b): Ḍamīrī (d. under Selīm I).

Letter T (ff. 60b-61b): Ṭālī'i, Ṭab'i, nos. 1 (d. 1026) and 2 (d. 1020), Ṭulū'i, Ṭiflī.

Letter Z (f. 61b): Zuhūrī.

Letter 'AYN (ff. 61b-70a), 'Ārifī, nos. 1 (d. 959) and 2 (d. 1018), 'Āshiqī, 'Āshiqī, 'Ālī (d. 1008), 'Abdullāh-efendi (d. 1026), 'Abdī, nos. 1 and 2 (d. 943), 'Ubaydī (d. 981), 'Adanī (d. 879), 'Adhārī, nos. 1 (d. 996) and 2 (d. 901), 'Arshī, nos. 1 and 2 (d. 978), 'Azīzī (d. 993), 'Azmī (d. 990), 'Ashqī, nos. 1 (d. 980) and 2 (d. 1026), 'Aṭā (d. under Selīm I), 'Aṭā'i, nos. 1 and 2, 'Uṭfī (d. 1016), 'Ilmī, nos. 1 (d. 1006) and 2 (d. 1008), 'Ulūmī (d. 983), 'Ulvī, nos. 1 (d. 993), 2 (d. 986), and 3 (flourished under Murād III), 'Alī, 'Alī-efendi (d. 979), 'Imādī (d. 1003), 'Umravī (Riyāḍī's grandfather), 'Omar bey (d. 1004), 'Anqā (still living), 'Ahdī (d. under Murād).

Letter GH (ff. 70a-71a): Ghubārī (d. 982), Gharībī (d. 954), Ghazālī (d. 941), Ghamī (d. 929), Ghaynī (d. 995).

Letter F (ff. 71a-75b): Fānī, Fāyidī (d. in Rajab 1031), Fidāyī (d. 1011), Firāghī, nos. 1, and 2 (d. 1014), Firāqī (d. 988), Furūghī, Fusūnī, Farīdī (d. 1038), Faḍlī (d. 971), Fuḍūlī (d. 962), Fighānī (d. 938), Faqīrī (d. under Selīm I), Fikrī, Darvīsh-Fikrī (d. 992), Faurī (d. 978), Fahīmī, nos. 1 (d. 1004) and 2 (d. 1026), Fayḍī, nos. 1 (d. 1020) and 2 (d. 1019).

Letter Q (f. 75b): Qādirī (d. under Bāyazīd II), Qānī, Qabulī (d. 1000), Qābilī, Qadrī (d. 909), Qadrī-'Alī, Qudsi, Qadīmī (d. 995), Qurbī (d. 956), Qalender (d. 1000?), Quvvā'i, Qiyāsī.

Letter K (ff. 78a-79b): Kātibī (d. 970), Kāmī, nos. 1 (d. 987) and 2 (d. 952), Kirāmī (or Garāmī, d. 982), Kārīmī, Kashīfī, Kalāmī (d. under Muḥammad III), Kamāl, Kamālī, Gunāhī (d. 988), Kautharī, Kayfī.

Letter L (ff. 79b-90b): Lālī (d. 970), Lāmi'ī (d. 938), Lisānī (d. 1018), Munlā Luṭfī (d. 900), Laṭīf (d. 972), Laṭīfī (d. under Murād), Lam'ī.

Letter M (ff. 80b-87a): Ma'ālī (d. 942), Mānī (d. 1008?), Muttaqī (d. 992), Mithālī (d. 1016), Majdī (d. 999), Muḥammad, nos. 1 (1008) and 2, Muḥīṭī (d. 1008), Muḥyi, nos. 1 (d. 950) and 2, Mukhtārī (d. under Murād), Mukhliṣī, Mudāmī (d. 1014), Madhī (d. 1006), Mardumī (d. 971), Muslimī (d. 994), Masīhī (d. 918), Mashāmī (d. 993), Mashqī (d. 1004), Mu'īdī, nos. 1 and 2 (d. 994), Mu'inī, Maqālī, nos. 1 (d. 997), and 2 (d. 992), Malīhī (d. under Bāyazīd II?), Mīrak Ṭabīb, Mīrī (d. 967), Maylī, nos. 1 (d. 1001), 2 (d. 1020), and 3.

Letter N (f. 87): Nādirī (d. 1036), Nāzikī (d. 1032), Nāmī, nos. 1 (d. 1001), 2 (d. 978), 3 (d. 1003), and 4 (d. 997), Najātī (d. 914), Naḥīfī (d. 1018), Nargisī, Nashātī (d. 975), Nashrī (d. under Selīm I), Nizāmī (d. under Muḥammad II), Naẓmī (d. 955), Ni'matī (d. 1012), Naghmī, Naf'ī, Nigārī (d. 980?), Nigāhī (d. under Sulaymān), Niksārī (d. 1025), Numā'i, Nūrī, 'Alī Shīr Navā'i (d. 906), Nau'ī (d. 1007), Navīdī (d. 1017), Nihālī, nos. 1 (d. 1027) and 2 (d. 949), Nihānī, nos. 1 (d. 925) and 2 (d. 1000), Niyāzī, nos. 1 (d. 910) and 2.

Letter V (ff. 96a-99a): Vājīdī, Vāsī'ī (d. 945), Vālihī, nos. 1 (d. 1008) and 2 (d. 994), Vālī (d. 1007), Vajdī (d. 1010?), Vujūdī (d. 1029), Vajhī (d. 1019), Vaḥdatī (flourished under Sulaymān), Vaznī (flourished under Murād III), Viṣālī, nos. 1 (under Bāyazīd II) and 2, Vaṣfī (under Bāyazīd II), Vaṣlatī (d. 997), Vuṣūlī (d. 1000), Vaysī.

Letter H (ff. 99a-102a): Hātīfī (d. 1000?), Hādī (d. 1018), Hāshimī, nos. 1 and 2 (d. 1000), Hījri (d. 965), Hudā'i, nos. 1 (still alive) and 2 (d. 991), Halākī (d. 980?), Hilālī, nos. 1 (d. 980) and 2, Himmatī (under Muḥammad II), Havā'i (d. 1017).

Letter Y (f. 102): Yatīm (d. 960), Yaḥyā-bey (d. 990), Yaḥyā-efendi (still alive), Yaqīnī, nos. 1 and 2 (d. 976), Yūsuf (d. 953).

The anthology ends with the dates of the composition and an expression of loyalty to the Sulṭān.

SIZE. FOLIOS. 23.3 × 12.3 cm.; written surface 15.3 × 6.8 cm.; 21 lines, sometimes in columns; 106 folios.

BINDING. Olive-brown leather, 3-centre, corners and border sunk with gold ground to brown trailing flower design. Inside, dark-red leather with gold cut-out centre ornament on black ground.

SCRIPT. PAPER. Naskh, within gold rule. Firm, thin, cream-toned, polished paper.

SCRIBE. DATE. Aḥmad surnamed Marḥabā-zāde, in Rabī' II 1040/November 1630, i.e. in the author's lifetime. The scribe probably belonged to the family of Marḥabā-efendi mentioned on ff. 53a-b.

PROVENANCE. Note of ownership (f. 2a): 'Abdullāh b. Shaykh Muḥammad whose signature is certified by his son. The latter's poetical quotations are also found on ff. 16a and 106a.

MINIATURES. ILLUMINATION. The manuscript opens with a headpiece decorated in Turkish style, in red, blue, and gold; the margins of this and opposite page have large leaf and flower design in gold and some pink; small titles in gold; gold dots throughout the text.

436

ANTHOLOGY

AUTHORS. The following authors are quoted in this collection:

1. Yaḥyā (of the Albanian family Dukagin, d. in A.H. 983/A.D. 1575), cf. Gibb, *HOP*, iii, 119, ff. 2b-8b and 10a-26b.
2. Riyādī, d. in A.H. 1054/A.D. 1644, Gibb, *HOP*, iii, 201, ff. 9a-b and 43b-46b.
3. Nafī of Erzerum, executed towards A.H. 1044/A.D. 1634, Gibb, *HOP*, iii, 254, ff. 27a-38b.
4. Fā'idī, ff. 39a-43a.
5. Ḥālatī, d. in A.H. 1040/A.D. 1631, Gibb, *HOP*, iii, 222, ff. 47a-51b.
6. Nādirī, d. in A.H. 1036/A.D. 1626, Gibb, *HOP*, iv, 20, ff. 52b-56b.
7. Veysī, d. in A.H. 1037/A.D. 1627, Gibb, *HOP*, iii, 208, ff. 57b-61b.
8. 'Aṭā'ī, d. in A.H. 1044/A.D. 1634, Gibb, *HOP*, iii, 237, ff. 62b-66b.
9. Fuḍūlī (Fuzūlī) (v.s., no. 18), ff. 67a-69b.
10. Rūhī, d. in A.H. 1014/A.D. 1605, Gibb, *HOP*, iii, 187, ff. 70a-72b.
11. Kātib Jevrī (?), apparently the scribe of the present manuscript, f. 73.
12. Ḥāfīz (in Persian), f. 74.

SIZE. FOLIOS. Oblong, 6.8 × 18.5 cm.; written surface 3.4 × 10.8 cm. (variable); 10 oblique lines; 75 folios.

BINDING. Dark-brown leather, 3-centre and corners sunk, gold ground to design, gold cord border. Inside, dark-grey leather, gold rules.

SCRIPT. PAPER. Good nasta'liq, within gold and blue rules. Various tones of cream, ochre, brown-rose, and dark-blue, polished paper, gold-sprinkled under script.

SCRIBE. Jaurī (Jevrī), 14 Dhul-Qa'da 1041/2 June 1632. This signature undoubtedly belongs to Ibrāhīm Chelebi of Constantinople who died A.H. 1065/AD. 1654 and was much esteemed as a professional calligraphist, cf. Gibb, *HOP*, iii. 297. A copy of Khayālī's *Divān* transcribed by Jevrī belongs to the Royal Asiatic Society.

PROVENANCE. On f. 75 the signature of the mudarris 'Abd al-Qādir, 15 Muḥarram (?) 1264/23 December 1847.

MINIATURES. ILLUMINATION. The text opens with a decorative headpiece, with blank gold panel on blue ground, within narrow red border: this and opposite pages have gold floral decoration in the margins. Every page has the corner pieces of either coloured flowers on blue, or gold flowers on pink or plain paper; the colophon has 4 such pieces.

437

NAṢĪḤAT AL-MULŪK BY SARĪ 'ABDULLĀH

BEGINNING. الحمد لله الذي له ملك السموات

AUTHOR. On f. 370a he calls himself: 'Abdullāh ibn Sayyid Muḥammad ibn Aḥmad, born and domiciled in Constantinople *jālvatī* (?) by "ṭarīqat", *mevlevi* by spirit and education.' His more familiar name in Turkish is Sarī 'Abdullāh. He wrote poetry under the *nom de plume* of 'Abdī but is better known as the author of a commentary on Book I of the *Mathnavī* (mentioned in our text, f. 370b, line 14) and the editor of a collection of state papers. After a long career in Ottoman chanceries, he died in A.H. 1071/A.D. 1660-1 and was buried in the cemetery of Mal-tepe, cf. Hammer, *GOD*, iii, 482, and Huart in *EI*. The present work was finished on Sunday 16 Jamādī II 1059/27 June 1649 and copied by the author himself later in the same year (*v.i.*).

TITLE. CONTENTS. *Naṣīḥat al-mulūk targhiban li-ḥusn al-sulūk*, 'Advice to kings to induce them to be virtuous', is a composition of semi-religious and moral contents. It is divided into two Books, the first of which treats of the affairs of this world, the second those of the beyond.

Before the text is found a table of contents (ff. i-iv).

After the doxology (f. 1b) and the dedication to Sultān Muḥammad IV (A.H. 1058-99 / A.D. 1648-87) the object and system of the book are explained (f. 3a).

Book I, 'On the order of the affairs of this world and the necessity of a Caliph', begins on f. 4a.

Chapter 1 treats of the 'caliphate' of Adam, Moses, Joseph, David, and Solomon (f. 5a).

Chapter 2: the four orthodox Caliphs (f. 32a); the twelve Imāms (f. 76b); the four Doctors of Islam (f. 87a); the beliefs of the Sunnīs (f. 91b); on the categories of saints (f. 97a); on the necessity of kings for the ministers, doctors of religion, and scholars

(f. 105*b*); some stories and examples (f. 116*b*); quotations from Jāmī, 'Aṭṭār, Rūmī; a letter concerning the renovation (*tajdīd*) of the State laws, &c.; on conformity with what is accepted and on abstinence from what is forbidden (f. 135*a*); on obedience to kings (f. 139*a*); samples of sermons (f. 145*a*); on the names and attributes of God (f. 155*b*); on embryonic life (f. 157*b*); on the coming of the Mahdī (167*a*).

Book II begins on f. 176*a*: On Human and Animal Spirit (*rūh*) (f. 186*b*); on the Supreme Spirit and Universal Soul (f. 190*b*).

Chapter 1: on Death and its true meaning; on the seizing of souls by the Angel of Death (f. 196*b*); an intimidating sermon (f. 202*b*); on what happens in the grave and in Purgatory (*barzakḥ*) (f. 206*a*); on the incorruptibility of the bodies of the saints (f. 220*a*).

Chapter 2: on Resurrection, on Hell and its fear, on Paradise and the abundance of God's mercy (f. 223*a*); on the Trumpet-call of Resurrection (*naḥkha-yi ba'th*) (f. 232*a*); a sermon (f. 257); on the Balance, the Sirāṭ-bridge, the spring of Kauthar, &c. (f. 270*a*); on the dreadful signs of Resurrection, in alphabetic order (f. 279*a*); how Resurrection will take place (f. 288*b*); on the Kauthar basin (f. 290*a*); on the images of this world (f. 296*b*); some appropriate traditions (f. 297*a*); on God's mercy and the entering into Paradise (f. 302*a*); on food, clothing, dwellings, &c. in Paradise (f. 333*b*); on the Ḥūrīs (f. 335); on Music in Paradise, &c. (f. 336*b*); on different classes of Paradises (f. 346*b*); on visiting in Paradise (f. 351*a*); on A'rāf (f. 356*b*); on visiting and seeing God (f. 359*b*).

The book ends with a paragraph (in Arabic) giving the date of composition (f. 369), a Turkish poem on the merits of the book, &c. (f. 370*a*) and a Persian colophon (f. 371*a*) on the completion of the present copy by the author himself 'at the end of the first part of Friday of the first day of the last of the tens of the eleventh month of 1059', i.e. at noon of Friday 21 Dhul-qa'da 1059/Friday 26 November 1649.

SIZE. FOLIOS. 20.9 × 11.3 cm.; written surface 15.5 × 6.5 cm.; 15 lines; 371 folios.

BINDING. Dark-brown leather, polished, centre design of urn with grapes and four pink and gold corner scrolls, within three gold borders (the inner one of white leather). Inside, pink paper, the centre being painted in gold and silver lattice design.

SCRIPT. PAPER. Nasta'liq within gold rules. Thinnish, cream, polished paper.

SCRIBE. DATE. Autograph (*v.s.*).

PROVENANCE. F. 1*a*: a later Turkish inscription saying that the book was presented to some one by Muḥammad Selīm, son of the late Rāmiz-pāshā. A seal on f. 1*b* stuck down.

MINIATURES. ILLUMINATION. The manuscript opens with a decorated head-piece with white Kūfic inscription: اللهم اعز الاسلام بدوام حولك in a blue and gold panel on black and white ground. Above, moon-shaped decorations in blue, gold, &c. Headings in red script.

TADHKIRAT AL-SHU'ARĀ

BEGINNING. طوطی ناطقه که قفس نفس انسانده

AUTHOR. Muḥammad b. 'Alī al-Biqā'ī (or Naṭṭā'ī) of Prizren in Macedonia, known as 'Āshiq-chelebi, was born, according to different reports, in A.H. 924 or 926 / A.D. 1518 or 1520, and died in A.H. 976 or 979 / A.D. 1568 or 1571, see Hammer, *GOD*, ii, 335-9, Flügel, *Catalogue* (Vienna), ii, 318, no. 1218, Gibb, *HOP*, iii, 7 and 162 (E. G. Browne's additional note), Babinger, *GSO*, pp. 68-9, 412.

TITLE. CONTENTS. This is the well-known and useful anthology of Ottoman Turkish poets written 'in a very laboured and highly artificial style' (E. J. W. Gibb).

The book opens with a long and florid Preface (ff. 1b-40b) discussing the problems of Rhetoric (*beyān*) in Poetry. Ff. 19a-33b are occupied by praises to the Ottoman sultans from 'Othmān down to the reigning king Selīm II (A.D. 1566-74). After this, the author gives some autobiographical data (f. 33b) and quotes his own poetry, such as the ode to the Danube (f. 36b). Finally (f. 38a) he explains the six principles (*khaṣṣa*) observed in the arrangement of the book:

1. The author contents himself with the material collected by himself.
2. The poets' lives are only an 'appearance', behind which the beauty of the style is hidden.
3. The honour of a work is proportionate to the dignity of the patron.
4. The learned contemporaries of the poets must be mentioned.
5. A happy omen is that the book was first presented to the Sultān in Kütahya and its *'unvān* added on the King's return to the capital.
6. In order not to imitate the anthology of Mullā Laṭīfī, 'Āshiq-chelebi has adopted the order of *abjad harwaz*, i.e. the letters come not as they stand in the alphabet (*alif*, *b*, *t*, *th*, &c.) but in the order of their numerical value, namely *alif*, *b*, *j*, *d*, *h*, *w*, &c., corresponding to the numbers 1, 2, 3, 4, &c.

The book contains notices of the following 360 poets:

Letter Alif (f. 40b): Shaykh Ilāhī, Aḥmad-pasha, Aḥmad-chelebi Kamāl-pāshā-zāda, Aḥmadī (brother of Ḥamza), Aḥmad-chelebi Pāra-pāra-zāda, Adā'ī-za'im, Adā'ī (Qazan Bekir-chelebi), Ishāq-chelebi, Asīrī, Āṣafī, Uṣulī, Āftābī of Merzifun, Āftābī of Istanbul, Āgahī, Allāhī-bey, Amānī I and II, Amrī-chelebi, Umīdī, Amīrak, Amīrī, Anvarī, Āhī.

Letter B (f. 62b): Bāqī, Bāqī Dallāl-zāda, Bazmī nos. 1 and 2, Baṣīrī, Balīghī, Panāhī, Bahārī, Bihishtī nos. 1 and 2, Bahlūl, Bayānī nos. 1 and 2, Bīdārī, Paykī.

Letter J (f. 69b): Jāmī, Ja'far chelebi, Ja'farī, Jafā'ī, Jalālī, Jalīlī, Jam, Janābī, Jinānī, Javānī, Jaurī (Jevrī), Jauharī (Jevherī) nos. 1 and 2.

Letter D (f. 81a): Dānishī, Dā'ī, Darūnī nos. 1, 2, and 3, Darvīsh-chelebi nos. 1, 2, and 3.

Letter H (84b): Hātifi, Hādī, Hāshimī, Hījīrī, Hudā'ī, Halākī, Hilālī.

Letter V (87a): Vālihi nos. 1 and 2, Vajdi, Vaḥdī, Vaḥyī nos. 1 and 2, Vidā'ī, Vaṣṣāfi, Viṣālī, Vuṣulī (with praises of his justice, liberality and valour).

Letter Z (f. 91a): Zārī, Zamānī, Zamīnī, praise of the flute player Qaṣṣāb-zāda, Zīrakī, Zīnātī, Zaynī, Zaynab.

Letter H (95a): Ḥāfiẓ-i 'Ajam (Muḥammad b. Bābā), Ḥāfiẓ-i Sīrūzī (Seroz = Seres), Ḥālātī, Ḥabībī, Ḥadīdī, Ḥarīrī, Ḥasabī, Ḥasan-chelebi, Ḥusaynī, (= Amīr Ḥusayn Ḥalvā'ī), Ḥifzī, Ḥalīmī, Ḥamdī, Ḥayātī, Ḥayratī.

Letter T (f. 103a): Ṭālī'ī, Ṭab'ī nos. 1 and 2, Ṭabībī, Ṭulū'ī.

Letter Y (f. 104b): Yatīm, Yatīmī, Yaḥyā-bey, Yaqīnī nos. 1 and 2, Yūsuf-i Sīna-chāk.

Letter K (f. 109b): Kātibi nos. 1 and 2, Kāmī-efendi nos. 1 and 2, Kashfī nos. 1 and 2, Kamāl-i zard, Gulābī, Gunāhī, Guvāhī.

Letter L (f. 114b): La'ālī, Mulla Luṭfī, Luṭfī-Ṭutī, Laṭfī, La'lī, Lam'ī, Lauḥī, Lāmī'ī-chelebi, Lā'ihī.

Letter M (f. 121b): Ma'ālī, Majdī, Maḥramī, Maḥvī, Muḥyī, Mudāmī, Mudarris, Mardumī, Mastī, Muslim, Masīhī-bey, Mashāmī, Muṣṭafā, Mu'ammā'ī, Ma'navī nos. 1 and 2, Mu'īdī, Maqāmī, Malīhī, Mu'min, Mihri, Mīrī, Maylī, Masīhī (an Armenian from Diyarbekir).

Letter N (f. 159b): Nālīshī, Nāmī, Nabātī, Najātī, Najāhī, Najmī, Nishānī nos. 1 and 2, Nishānji-bey, Nashrī, Naṣūhī, Nutqī, Nizāmī, Naẓmī, Na'imī nos. 1 and 2, Niqābī, Naqshī, Nigārī, Nigāhī, Navālī, Navālī-chelebi, Nauḥī, Nūrī, Nau'ī (Nev'ī), Nahārī, Nihālī, an account of Marḥabā-efendi, Nihānī, Niyāzī.

Letter S (f. 157a): Sā'ī, Sā'atī, Sāgharī, Sālīkī, Sā'ilī, Sabzī, Sujūdī, Saḥābī, Sakhā'ī, Siḥrī, Sirājī, Surūrī-chelebi, Sarvī, Sa'dī-chelebi Tājī-zāda, Sa'dī-chelebi Muftī-zāda, Sa'y nos. 1 and 2, Safālī, Salmān of Aydın, Salmān of Brusa, Sulūkī, Salīqī, Sūzī, Suhā'ī, Sahī bey, Sīdī nos. 1 and 2, Sayfī.

Letter 'Ayn (f. 176a): 'Ārif, 'Ārifī, 'Abdī nos. 1 and 2, 'Abd al-'Azīz-chelebi, 'Ubaydī, 'Adlī, 'Adhārī nos. 1, 2, and 3, 'Udhrī, 'Arshī nos. 1 and 2, 'Azmī nos. 1 and 2, 'Askarī, 'Ishratī, 'Ashqī, nos. 1, 2, and 3, 'Aṭā of Edirne, 'Aṭā of Ūsküb, 'Aṭā, son of Kashfī, 'Aṭā, son of Sinān, 'Ilmī nos. 1 and 2, 'Ulūmī, 'Ulvī nos. 1 and 2, 'Alī-chelebi-efendi, 'Alī, 'Umravī, 'Andalībī, 'Ahdī nos. 1 and 2, 'Ahdī 'Ajamī, 'Ayānī nos. 1 and 2, 'Abdī, 'Āyisha-khātūn.

Letter F (f. 199a): Fānī, Fakhri, Firāqī, Firdausī of Rumelia, Fardī, Farrukhī of Sarukhan, Farīdūn-āgha, Farīdī, Fusūnī, Faḍlī nos. 1 and 2, Faḍlī kاتب, Fuḍulī, Fighānī, Faqīrī, Fikrī, Fauzī (Fevzī), Fahmī, Fayḍī.

Letter Ş (f. 229a): Şafī, Şālīḥ-chelebi, Şubḥī, Şabūḥī, Şadrī, Şidqī, Şafā'ī, Şun'ī nos. 1 and 2, Şun'ī-chelebi.

Letter Q (f. 237a): Qābilī, Qādirī, Qādirī-efendi, Qadrī, Qudsī, Qurbī, Qandī the chronogram writer, Qiyāsī.

Letter R (f. 245b): Ra'yī nos. 1 and 2, Rāzī, Raḥmī, Raḥīqī, Raḥīmī, Rusūkhī, Riḍā'ī nos. 1 and 2, Rafī, Rafīqī, Ramzī, Ramzī-chelebi al-Qāḍī, Ravānī, Raunaq, Riyāḍī nos. 1 and 2.

Letter SH (f. 258b): Shā'irī, Shāmī, Shānī nos. 1 and 2, Shāhidī, Shāvur, Shāh Qāsim, Shāh Muḥammad Qazvīnī al-Ṭabīb, Shāh-chelebi-efendi, Shikārī nos. 1 and 2, Shukrī, Shamsī-pasha, Sham'ī, Shūrī, Shauqī (Shefqī) nos. 1 and 2, Shahdī, Shahīdī, Shaykhī, Shaykhī Chaghshurchi, Shaydā, Shīrī nos. 1 and 2.

Letter T (f. 274a): Tābi' nos. 1 and 2, Tabī'ī, Turābī.

Letter TH (f. 275b): Thānī, Thubūtī, Thanā'ī.

Letter KH (f. 277a): Khātāmī nos. 1 and 2, Khākī, Khāvarī, Khatmī nos. 1 and 2, Khudā'ī, Khazānī, Khusrau, Khusravī, Khidrī, Khalīl-i zard, Khalīlī, Khiyālī-chelebi, Khiyālī.

Letter DH (f. 294b): Dhātī, Dhihnī.

Letter D (f. 302b): Dā'ifī.

Letter GH (f. 303b): Ghubārī nos. 1 and 2, Gharāmī, Gharbī, Gharībī, Ghazālī, Ghulāmī.

SIZE. FOLIOS. 25.5 × 16.2 cm.; written surface 17 × 7.5 cm.; 25 lines; 318 folios.

BINDING. Dark-brown leather, 3-centre and corners sunk with gold design and ground, and cord border. Inside, dark-brown leather with centre and corners of brown cut tracery over blue, gold lining. Damaged.

SCRIPT. PAPER. Small Turkish naskh within gold and blue rules. Firm, deep-cream, polished paper. First page damaged, some staining at the beginning and end.

SCRIBE. DATE. No colophon. Apparently 17th century.

PROVENANCE. On folio 1a: note of ownership of Ṣāliḥ b. Abdullāh, A.H. 1162 / A.D. 1749, with his seal. Another seal of Sayyid Bahjat Aḥmad A.H. 1202 (?) / A.D. 1788.

MINIATURES. ILLUMINATION. The text opens with a decorated headpiece (empty centre gold medallion); small titles in gold, red, and blue throughout.

ALBUM OF PAINTING AND CALLIGRAPHY

TITLE. CONTENTS. The loose leaves forming the present item are parts of an album which may have been arranged some time in the 16th–17th(?) century. The character of the majority of the miniatures points to the Turkish origin of the album. As the title-page and the colophon are missing, there are no indications as to the dedicatee's name.

SIZE. FOLIOS. 12 folios, of identical size, 41.5 × 27.2 cm. Single paintings and panels of script vary in size.

SCRIPT. PAPER. The miniatures are mostly surrounded by gold or coloured decorations. The outer margins of the pages are either marbled paper or gold-sprinkled cream paper. The script usually has a gold background.

MINIATURES. ILLUMINATION. F. 1*a*. A pair of miniatures, with a similar mountainous landscape. Left: a turbaned young man in Turkish attire (scarlet coat, black overcoat) holding out a flower. Right: a young woman in a long light-blue dress. Above, three oblique panels of Arabic poetry of religious character.

F. 1*b*: Six oblique lines of script forming three verses in Persian by Mīr Khusrāu [Dihlavī], the calligraphy being signed by Malik al-Daylamī. The square border of script continues the Arabic poetry from recto.

F. 2*a*. Two miniatures and two panels of script. Left top: a hunting scene in light-bluish tones—two horsemen pursuing wild animals; right bottom: two Turkish students in a spring landscape, the one in white turban and green cloak holding a book, the other in scarlet coat, his turban and coat hanging on a tree. The two gold-and-blue panels of script contain four verses of a Persian poem.

F. 2*b*. Five panels of which two contain miniatures: a young falconer dressed in yellow, on a chestnut horse, and two men picnicking by a stream in a hilly landscape, in Turkish style and with some perspective. Top panel contains a 'cut-out' signed *Fakhrī* (cf. no. 415, ii): the letters are not pasted on, but cut out in the panel (damaged). The other two panels contain respectively two and four lines of Persian poetry.

F. 3*a*. Two miniatures. Left: a prince in large white Turkish turban, blue cloak, and green sash, drinking wine in a garden kiosk by a fountain; a lute-player and a tambourinist; a page (dressed in red and blue) holding a sword; two other attendants. Right: a similar scene with the prince kneeling on a vermillion cushion, two musicians, two attendants, and a red-haired woman (standing); behind the prince a garden with running rills, a field, and a hilly landscape, with towers, displaying some knowledge of European perspective. Top: a Persian quatrain on gold ground; below, two panels, each with a line of Persian.

F. 3*b*. Two miniatures. Left: a young man in red, wearing a buff and white cloak, under a tree. Right: a fat young prince in black wearing a large Turkish turban and a red cloak. Above, two panels of Arabic in nasta'liq. Top: a Persian quatrain, 'cut-out' of buff paper with gold decorations, pasted on black paper. Signed: *Fakhrī* (v.s.).

F. 4*a*. A mounted archer in red baggy trousers, on a dappled grey horse. Inscribed in lower left corner: *Bihzād* (?). Above and below the miniature, panels of Persian verse, on gold ground. Outer margins of floral designs, with two bouquets in the corners.

F. 4*b*. A Turkish miniature representing a beardless man, in white, wearing a red cloak and a tall, brown, rounded cap (a Mevlevi dervish), under a tree. Outer margins similar to 4*a*.

F. 5*a*. A man in white, wearing a Turkish turban and a red cloak lined with blue, under a tree. Outer margins with gold flower designs.

F. 5*b*. A variation of miniature 3*a*: a young prince in a garden kiosk listening to music. Outer margin as on 5*a*.

F. 6*a*. Four miniatures. Lower row: two Turkish princes in black and red clothes wearing large turbans. Upper row: two Arab horsemen, the one in a lavender 'abā on a dappled roan, the other in a yellow 'abā on a dappled grey, both wearing tall, red, helmet-like hats; ground decorated with blue flowers, &c., in Turkish style. The two rows are separated by a Persian quatrain, in two lines, on gold ground.

F. 6*b*. Panels of Persian script (nasta'liq) at different angles. Right: six lines of

poetry by Maulānā Muḥammad b. Ḥisām; left: eight lines of poetry by Maulānā Ahlī (late 15th century, cf. Browne, *LHP*, III, 439), the first signed by *Shāh Maḥmūd Nishāpūrī*, the second by *Maḥmūd son of the late Sultān 'Alī*, both signatures certainly belonging to the same artist (16th century?). Top: three Persian quatrains, separated by three lines of vertically written verse. Between the larger gold panels are inserted smaller triangular, &c., panels of blue floral design on white ground.

F. 7a. A miniature in Chinese ink with slight colour and gold; a roaring dragon crawling along rocks shaped like dogs' faces. The miniature which is not signed but may belong to the Herat school (15th century) is clearly influenced by Chinese paintings. Above and below, two panels of Persian verse on gold and blue ground. Outer border, gold with floral designs.

F. 7b. Two Persian quatrains of religious contents written in nasta'liq by Mīrī. The script is surrounded by cloud-forms and arranged in geometrical patterns of gold, grey, and red.

F. 8a. Two miniatures. Top: a lion killing a deer, with trees, rocks, and birds, in black and some colour. Signed: *Aqā Mīr*. Below: a camel shackled to a tree stump; its attendant, in yellow jacket tucked into red trousers, and another man wearing a blue coat with floral design.

F. 8b. Two Persian quatrains arranged in four panels, with six smaller panels of smaller script (a poem by Jāmī). The whole arranged in geometrical patterns decorated in gold and colours, with some marbled paper.

F. 9a. A banquet scene. A party of gaily dressed men in large Turkish turbans enjoying the coffee prepared by a young attendant (top right). The guests of honour are sitting in a recess (top centre). Three musicians playing (left); an old man taken ill (left bottom); forty-seven figures in all. The types are purely Turkish. Above and below the miniature: two lines of Persian verse on gold ground. Margins of marbled paper.

F. 9b. A panel of Persian verse, 10 lines of nasta'liq, straight and oblique. Signed: *Shāh Maḥmūd Nishāpūrī*, v.s. f. 6b. Gold ground, 6 triangular small panels of blue and gold floral design, four white squares (originally with some blue decoration). Margins of greyish-blue paper sprinkled with gold. Below, a panel of two flying angels, each carrying a bird. The one on the left wears a head-dress in the form of a flower as on f. 11a(b), while the other has his hair fastened on top in a lyre-shaped loop. A gold border, margins of red floral design.

F. 10a. Four miniatures. Top right: a couched lion, traces of pricked outline. Inscribed: *Bihzād*. Left: two Turkish boys, the one helping the other to climb a tree. Bottom right: a Turk in red, wearing a brown white-bordered cloak. Left: a young Turk in a cemetery, two skulls lying under his feet.

F. 10b. Top: a party of three young men picnicking; two young musicians. Round the miniature, six panels containing Arabic verse. Bottom: a pair of miniatures, each representing a young man dressed in grey and wearing a kind of Spanish beret (possibly imitated from a Spanish picture). Borders of red floral design, as in 9b (bottom).

F. 11a. Top: a couched lion similar to that on 10a (top). Inscribed: *Bihzād*. Border as 9b (bottom) and 10b (bottom). Bottom: a bust portrait of a lady with very full cheeks and black tresses. On her head is a head-dress in the form of an enormous leafy

flower, cf. 9b (bottom). Possibly painted after some European original. Slightly coloured. The margins are of blue marbled paper.

F. 11b. A panel containing a Persian quatrain in nasta'liq written obliquely. Top: another Persian quatrain. Sides: two Persian verses. Signed: *al-mudhahhib* ('gilder') *Ḥamdullāh Khalkhālī* [a locality south of Ardabīl, in Persia]. A green border, gold background with floral designs; outer border blue.

F. 12a. A young man with narrow eyes wearing a sword and playing on a long-necked *tār*. His dress is of vermilion stuff with gold designs and he wears a large queer-shaped turban entwined with a gay shawl. Margins of golden floral design with three side-decorations.

F. 12b. A young man sitting with a book in his hand, dressed in vermilion with a dark-brown coat over it. On his head a bluish turban, as in f. 12a, entwined with three rows of ribbon, with two large plumes attached. Inscribed in Turkish: *Khwāja Ḥāfiẓ's pupil Shirvānī-mīrzā-zāde* ('*Khwāja Ḥāfiẓ*' in this case seems to refer to some person other than the famous poet). Margins as in 12a.

440

DĪVĀN OF FUḌŪLĪ

BEGINNING. (sic) حمد بیحد اول متکلم سحر افسانیه

Indira Gandhi National
Centre for the Arts

AUTHOR. Muḥammad b. Sulaymān Fuḍūlī (Fuzūlī), native of 'Irāq, and member of the Bayat tribe. According to the best authorities he died in A.H. 963/A.D. 1555. Fuḍūlī is one of the most celebrated poets in Turkish, cf. Gibb, *HOP*, iii, 70–106, M. F. Köprülü-zade, *Fuzūlī hayatī ve-etherī*, Istanbul, 1924. His language though perfectly intelligible to Ottoman Turks, contains a number of local Turcoman words and forms and, on the whole, more particularly belongs to the group of the 'Āzarbāyjān Turkish' dialects, v.s. no. 401.

In the Preface to his *Dīvān* the poet explains how he undertook its composition at the instigation of a friend who said: 'Among the Arabs and Persians the turn of chieftainship in the Realm of Speech has gradually become thine, whereas among the Turks there are many single men with perfections but no one like thee possessing all the languages. . . . God forbid that the Turkish tribe be deprived of the bud of a dīvān from the garden of composition of a refined spirit of their own.'

The ghazals contained in this manuscript begin on f. 7a and are 140 in number. They are followed by qit'āt (ff. 84b–93a) and rubā'iyāt (ff. 90b–93b).

SIZE. FOLIOS. 17.2 × 10.5 cm.; written surface 11.7 × 5.3 cm. Twelve lines in two columns (first six folios partly in columns); 94 folios.

BINDING. Maroon leather, with centre lacquered panel having a bunch of coloured flowers on a deep-orange 'broken' ground, and corners of gold design on dark red;

gilt leaf and line border. Inside, 3-centre and corners of gold design on red, having a ground of deep-ochre with black, green, and pink floral design ; gilt borders.

SCRIPT. PAPER. Nasta'liq, within gold, blue, and green rules. Thin, cream-toned, polished paper. Many pages have been re-margined and some newly guarded-in again.

SCRIBE. DATE. The manuscript (17th century ?) is slightly incomplete at the end and the colophon is missing.

PROVENANCE. Two indistinct seals on ff. 1*a* and 1*b*. The latter may belong to some Persian library and underneath it is seen a former no. 910.

MINIATURES. ILLUMINATION. The text opens with a decorated headpiece in gold and blue ; four similar small panels of decoration are found on f. 2*a* and four more on f. 2*b*. The titles are in white script on gold panel with coloured decoration ; f. 86 has eight triangular decorations ; the original margins have gold flower designs.

Five miniatures (mounted), all in the later Ṣafavid style, best exemplified by Riḍā 'Abbāsī's paintings ; the vestimentary accessories and architectural details concur with this conclusion.

F. 18*a*. A young prince picnicking in a garden. He is seated under a canopy and is surrounded by eleven attendants pouring or distributing wine. The scene is destined to illustrate the verse : 'O, you, prisoner of grief, flee to the corner of a tavern.' The principal personages wear ample turbans of gold, typical of the Ṣafavid period after *circa* 1600. The same applies to the large jug of wine imitating Chinese ware. The tops of some trees extend into the margin on which, in slight gold outline, are represented animals and plants.

F. 34*b*. A bearded man dressed in vermillion sitting under a canopy in a garden ; before him, a squatting semi-nude youth representing Majnūn, and an attendant (standing) who wears a light-green overcoat. The scene illustrates the verse in which Fuḍūlī compares himself with Majnūn. The turbans as on f. 18*a*.

F. 55*a*. A youth in violet, seated on a blue rug under a tree ; before him a shaykh, in white overcoat lined with blue, is squatting in an admiring posture ; three attendants. The scene illustrates the verse inviting to 'worship as a *mihṛāb* the brow of the Beauties'. The youth's turban is, as above, in the style of Riḍā 'Abbāsī.

F. 75*b*. Scene in a garden. A youth in vermillion is sitting before a kiosk decorated in Chinese style with flying herons ; before him another youth in yellow overcoat, seated ; three attendants standing.

F. 93*a*. A youth, richly dressed in green and gold, is seated under a canopy on the deck of a ship ; nine attendants and sailors ; one man climbing up a mast, another overcome with the motion of the boat. The scene illustrates the verse : 'Amid the perturbation of sorrow a vessel of wine is what the Ark was to Noah amid the Flood.'

ANTHOLOGY

AUTHORS. This collection (*majmū'a*) contains poems of the following, mostly little-known, authors :

- a. Fahīm (18th century, Blochet, *CMT*, ii, 11), f. 2*b*.
- b. Nā'ilī (Yeni-zāda Muṣṭafā, d. A.H. 1077/A.D. 1666, Gibb, *HOP*, iii, 305), f. 6*b*.
- c. Bahjatī, f. 10*b*.
- d. Bahā'ī (whose poetry is found in a manuscript written before A.D. 1617, Blochet, *CMT*, i, 320), f. 14*b*.
- e. 'Iṣmatī, f. 18*b*.
- f. Rushdī, f. 22*b*.
- g. Rūhī (of Baghdād, d. A.H. 1014/A.D. 1605, Gibb, *HOP*, iii, 186), f. 26*b*.
- h. Yaḥyā, v.s. no. 433 (1), f. 30*b*.
- i. Naẓīm (d. A.H. 1107/A.D. 1695, Gibb, *HOP*, iii, 319) f. 34*b*.
- j. Sāmī'ī, f. 38*b*.
- k. Vajīhī, f. 42*b*.
- l. Naẓmī, f. 46*b*.
- m. Fā'iz, f. 50*b*.
- n. Shahrī ('Alī of Malaṭya, d. A.H. 1071/A.D. 1660, Blochet, *CMT*, ii, 214), f. 54*b*.
- o. Hilmī (16th century, cf. Blochet, *CMT*, i, 646), f. 58*b*.
- p. Hudā'ī (Shaykh Maḥmūd Ḥalvāji-zāda, d. A.H. 1038/A.D. 1628, Gibb, *HOP*, iii, 219), f. 62*b*.
- q. Tā'ib (hardly identical with 'Othmān-zāda, author of *Ḥadiqat ul-vuzarā* who died in A.H. 1136/A.D. 1723, cf. Blochet, *CMT*, ii, 257), f. 66*b*.
- r. Kāmī (Shaykh Jamāl-zāda, died A.H. 952/A.D. 1545, Gibb, *HOP*, ii, 149 ?), f. 70*b*.
- s. Ṣābir, f. 74*b*.
- t. Tajallī, f. 78*b*.
- u. Ridā'ī (of Van? who must have lived in the 17th century, cf. Blochet, *CMT*, ii, 313), f. 83*b*.
- v. Pīrī, f. 86*b*.
- w. Ṭībī, f. 90*b*.
- x. Rāghibī, f. 94*b*.
- y. Ṭalīb (Muḥammad-efendi of Brusa, d. A.H. 1118/A.D. 1706, Gibb, *HOP*, iii, 323), f. 99*b*.

SIZE. FOLIOS. Oblong, 26.2 × 9.1 cm., written surface 15.8 × 4.2 cm.; 10 lines (4 horizontal, 6 oblique); 102 folios. The original pagination, beginning with f. 101, suggests that there existed a first part of the anthology.

BINDING. Limp lacquer, centre panel containing four rectangles (set obliquely), with 2 lines of script, with coloured flowers in surrounding triangles, all on deep-yellow ground, within red band, outer border of leaf design in gold, red, and white on black.

Inside, dark-brown leather, 3-centre and corners of gold arabesque, line borders; fly-leaves of gold-sprinkled marbled paper. Marbled, red leather slip-case.

SCRIPT. PAPER. Nasta'liq, within blue, red, silver, and broad gold rules. Thin, ivory-toned, polished paper, set within rougher yellow margins.

SCRIBE. DATE. Darvish Muṣṭafā, A.H. 1137/A.D. 1724.

MINIATURES. ILLUMINATION. The text opens with a page set in squares containing the Index; it is followed by a blank page with two artistic corner pieces. F. 2b: a decorated headpiece (blank gold panel) typically Turkish in design; twenty-two similar headpieces, each introducing a new poet; each page has two triangular corner pieces in gold (some with colour), the last page having four. A very effectively illuminated copy, though with some excess of gold decoration.

VAQF-NĀMA OF PRINCESS FĀṬĪMA AND IBRĀHĪM-PASHA

BEGINNING. لا اله الا الله محمدنا معبود

AUTHOR. Some official jurist on behalf of the two benefactors, namely: Princess Fāṭima-Sultān, daughter of Aḥmed III, born on 22 Jamādi II 1116/22 October 1704, died in Dhul-qa'da 1145/May 1733, and her husband Dāmād Ibrāhīm-pasha, Grand Vazīr from 18 Jamādi II 1130/9 May 1718 till 18 Rabī' I 1143/1 October 1730 when he was murdered in the revolt which resulted in the deposition of Aḥmad III. Ibrāhīm-pasha is famous in Ottoman history for his long and peaceful tenure of office and his numerous buildings and foundations, see Hammer, *GOR*, chapters lxii-lxv.

CONTENTS. Praises to God and the Prophet (ff. 1b-4b) are followed by a turgid discourse on differences in men's conditions, the frailty of wealth and the necessity to secure lasting happiness (ff. 5a-8a). Praise to the reigning Sultān Aḥmad III (A.H. 1115-43/A.D. 1703-30) with special reference to a library which he rendered accessible to scholars within the precincts of the Palace (ff. 8b-10b). His daughter Fāṭima-Sultān has inherited her father's propensity to good deeds. Through her eunuchs Bilāl-gha and Muḥammad-gha she has appointed as her representative Muḥammad-gha b. Hājji Muṣṭafā-gha, K'ahyā to the Grand Vazīr, while the Grand Vazir, through his Treasurer 'Alī-gha and the secretary of the Treasury 'Alī-efendi, appointed as his representative the K'ahyā of his wife, Sulaymān-gha b. Muḥammad. The two representatives having appeared before the Shari'at court (*majlis-i shar'*) made the following declaration:

F. 14a. Their constituents make an endowment of a Medrese built in the neighbour-

hood of the Shehzade-jāmi', opposite the Eski-Odalar Gate, and consisting of 13 chambers, a lecture room, a library, a fountain, &c.

F. 15a. For the upkeep of the endowment they assign :

(1) In the sanjaq of Aydın, nāḥiya of Hışār [probably Sultān-Hışār, to the N.E. of Aydın]: the villages of Qujaq and Dervenik ;

(2) In the sanjaq of Qarli-eli,¹ nāḥiya of Vazīqa: the villages of Draghumsin(?) and the produce of its port (*iskele*);

(3) In the sanjaq of Pasha [Pāshā-limanī, on the southern coast of the Marmora?], nāḥiya of Manastir: lands and fields (15*b*);

(4) In Constantinople: 43 shops situated near Eski-Odalar, plus another 37 shops ;

(5) In the Naqsha (Naxos?) island, in the Aegean: various lands.

F. 16*b*. Allowances to the staff of the endowment per day: a teacher of Qor'anic sciences, 20 aqchas; two monitors from among the students, 4 aqchas each; ten other students, 2 aqchas each; a teacher 'of useful Shari'at sciences and of usual divine arts', 100 aqchas; other scholars to live in the thirteen rooms of the school, 10 aqchas each.

F. 17*b*. The books from the library not to be lent outside the building, but readers to be admitted three times a week. The Librarian, who will compile a catalogue of the books, 10 aqchas daily; four keepers, of whom two must be on service on admittance days, 15 aqchas each; a bookbinder, 4 aqchas; the keeper of the books bequeathed by Sūmbūl 'Alī-efendi, 15 aqchas; a teacher of calligraphy, 10 aqchas; a teacher of ṣūfism 'free from vices of superficiality', 20 aqchas; a reader of Jalāl al-dīn Rūmī's *Mathnavī*, 4 aqchas; a teacher of mathematics to explain the shares of relatives in an inheritance, 10 aqchas; a monitor of religious duties, 5 aqchas; a teacher of prayers to act as the imām of the school, 30 aqchas; a muezzin, 10 aqchas; a lighter of lamps, 4 aqchas; a door-keeper, 8 aqchas; a burner of incense during lessons, 3+5 aqchas; a sweeper, 5 aqchas; a door-keeper of the garden, 4 aqchas; ditto of the library, 6 aqchas; a farrāsh of the library, 5 aqchas; a porter of the entrance door, 10 aqchas; an attendant looking after the fountain, 6 aqchas; a scavenger, 7 aqchas; four men serving (in turn) water to the passers-by, respectively 10, 8, 8, and 8 aqchas; a keeper of the drinking-cup (*kefche*), 2 aqchas; a guardian of the Sulaymānī canal (*rāh-ābī*), 4 aqchas; a conduit cleaner (*suyulji*?), 4 aqchas; a farrāsh of the lavatory, 4 aqchas; a mason, 4 aqchas; a plumber, 4 aqchas; a cleaner of the sewers (*laghumchi*), 3 aqchas; a stone-cutter, 3 aqchas.

F. 21a. To 42 old men and women in possession of certificates issued by the administration of the Sacred Places, 266 aqchas daily.

F. 21*b*. Various yearly allowances to the Qor'anic readers, &c., in Mekka and Medīna.

F. 22a. To complete the budget of the Cathedral Mosque built in Orta-köy by Muḥammad-pasha, K'ahyā to the Şadr-i a'zam (i.e. the founder of the endowment?), through the mütevelli, 100 aqchas daily.

F. 22*b*. To the Mevlevi dervishes of the tekiye of Beshik-tash 12,000 aqchas half-yearly; ditto of the tekiye of Vodena(?) in Rumelia, 340 aqchas monthly.

¹ Qarli-eli was one of the sanjaqs of Epirus comprising parts of ancient Acarnania and Aetolia; the Turkish name is derived from that of the Italian

prince of Epirus Carlo Tocco. *Vazīqa* (?) may be Vasiliki, in the south-west of Leucas; *Draghumsin* is very probably Dragamestos, north of Astakos Bay.

F. 23a. To 8 nurses in the Lunatic Asylum and Hospital for Ladies' Diseases founded by Khāṣeki-Sultān at 'Avret-bazarī, in order to encourage them in the performance of their duties, 3+8 aqchas daily.

F. 23b. Various grants for the celebration of the Prophet's birthday and during Ramaḍān in the Teberdārān-odasī;¹ ditto in the Qozbekchiyan-odasī, 14,400 aqchas.

F. 25a. Various grants to the mosque of Eyyūb (illumination of the minaret during Ramaḍān, &c.).

F. 25a. The Chief Eunuch of the Palace, Supervisor (*Nāẓir*) of the Vaqfs, is appointed Supervisor of this particular vaqf and will receive 10 aqchas daily. Special care is recommended to him in the selection of the teachers of the Medrese. Next comes an elaborate budget of the administrative staff of the school (per day): the secretary (*kātib*), 10 aqchas; the accountant, 10 aqchas; the collector of revenues, 8 aqchas, &c. Repairs of the building, 6,000 aqchas yearly.

F. 27a. Further grants to the staff of the mosques of Eyyūb, Fātiḥ, Ḥājji-Ḥasan, Qilij-'Alī-pasha, and that of the village of Subashī (qaḍā of Yalaq-ābād), as well as of the fountains at the Janissaries' Gate, of K'ahya Qādir, &c.

F. 29b. Special provision is made for the qaḍā of Nevshehir [N. of Nigde in the vilāyat of Qoniya], birth-place of the founder of the endowment; a sum of 1,186½ ghurushes is to be used for the payment of the extraordinary levies (*'avārid*) on the district; a mosque to be completed at Nevshehir.

F. 30a. The son of the founder Dāmād Muḥammad-pasha is appointed to be the Manager (*mütevellī*) of the vaqf and will receive 120 aqchas daily; after his death the office will pass in turn to the eldest and worthiest of the male and female descendants of Ibrāhīm-pasha, preference *ceteris paribus* being given to a man. Eventually, if 'the scissors of destruction cut the cord of descent', the management will pass to the manumitted slaves of the family (*'utaqā va 'atīqāt*), and even in the case of their extinction the vaqf must be used for the benefit of poorer Muslims.

F. 31a. The Chief Eunuch who is the Nāẓir of the vaqf begins his activity from the present year.

F. 32b. Removal of some legal objections, in the light of the opinions of the Imāms Ḥanīfa, Abū-Yūsuf Ḥamdānī (?) and Muḥammad b. Ḥasan al-Shaybānī.

F. 33b. Invocation of punishment on those who would change the contents of the vaqf (*Qor'ān*, ii. 177).

Ff. 33b-35a. Full titles of 34 dignitaries meant to be witnesses, from Admiral Muṣṭafā-pasha, the 'Sultān's companion' Muḥammad-pasha, &c., down to the Director of the Customs Mehmed-aga, the Treasurer to the Şadr's k'ahya Sayf al-dīn-aga, &c.

F. 35b-36b. Copy of a 'notification' referring to Ibrāhīm-pasha's vaqf, issued from the office of the Şadr in A.H. 1236/A.D. 1828 in view of an application of Ḥāfiẓ 'Isā-aga, Warden of the vaqfs of Mekka and Medīna.

¹ The colophon of No. 463 indicates some connexion of *tabardārān* (in Persian 'halberdiers') with the Old Saray. Very probably, they were identical with the *baltajīs* (in Turkish 'halberdier') who acted as guards to the princes, princesses, and ladies of the Harem and were under the orders of the Governor of the Harem (*bostanjī-bashī*); their barracks were in the Old Saray, d'Ohsson, *Tableau de l'Empire*

Ottoman, VII, 15, 30. The term *qoz-bekchi* refers to another class of palace attendants. Their name ('watchmen of the walnut-trees') is said to be a euphemism for *qiz-bekchi* ('watchmen of the girls'), but in later times their duty was to serve coffee to the Sultān, the princes, &c. Their corps was abolished A.D. 1826 (J. Deny).

SIZE. FOLIOS. 32.5 × 22.2 cm.; written surface 19.3 × 11.3 cm.; 11 lines, 36 folios.

BINDING. Leather with sunk designs in gold. Three borders, of which two in cord and the middle one with panels of red floral design separated by silver rosettes. Central panel in brown lacquer, with the central three-piece and four corner pieces in gold and silver floral design. Inside, red leather with gold tracings. Flap, to design.

SCRIPT. PAPER. Very beautiful Turkish nasta'liq (?) with numerous embellishments on tops of letters, loops of final letters often serving as element to the initial letters of the following words. Dark, ivory-toned, polished paper.

SCRIBE. Colophon on f. 35*a*: 'Abdullāh al-Vafā'i, teacher of calligraphy in the Palace, in Shavvāl 1141/May 1729. Addition on ff. 35*b*–36*b* in a modern ruq'a hand, probably made in the second half of the 19th century A.D.

PROVENANCE. The text within the three panels on f. 1*a* consists of (a) a prayer for the two founders of the vaqf signed by the Mufti 'Abdullāh, (b) a formula certifying the legality of the act, sealed by the Qāḍī-asker of Rumelia Sayyid Muḥammad b. Zayn al-'ābidīn al-Ḥusaynī, and (c) ditto by the Qāḍī-askar of Anatolia Abū-Sa'īd Muṣṭafā. In the margin of f. 33*b* a registration entry (*qayd*) of the office of *tastīr al-viqāyī* (?), at the Sultān's Harem, mentioning the name of the eunuch Ḥāfiẓ 'Īsā-āgha and dated 1234/1819. Two years later A.H. 1236 an *'ilm-u-khaber* ('notification') was issued with regard to the vaqf by a Ṣadr. A copy of this document was inscribed on ff. 35*b*–36*b* by a grandson of the said Ṣadr.

MINIATURES. ILLUMINATION. F. 1*a*. Three gold panels, the top one being in the form of a bush of flowers and the lower one in the form of urns containing flowers. The text inscribed inside the panels is also interlined with gold. F. 1*b* has a headpiece chiefly in gold, blue, and light-green, with floral designs. It consists of two panels, the lower one being rectangular with a gold medallion in the middle which is left blank; the top of the upper panel is of irregular shape, the remaining space being filled with blue finials. Both panels are within a five-fold border of gold, blue, red, &c., in Turkish technique of pricked dots. The margins of ff. 1*b* and 2*a* are fully decorated with floral designs in gold of two shades. The text is throughout within broad rules with prevalent gold. Elaborate gold rosettes separate each part of a sentence in the text. Titles and Qor'ānic quotations in red and gold. On f. 33*b* a quadrangular panel (gold and red) before the enumeration of witnesses. The latter's names in 34 regularly traced panels. F. 35*b*, a panel similar to that on f. 33*b* closes the text, the lower part of the page forms a scalloped panel in which the colophon, embellished with interlinear decoration, is inscribed; on two sides of the panel there are corner pieces in gold with floral design.

INDICATOR OF THE KA'BA

AUTHOR. *Al-Bārūn al-Mukhtari*, 'Baron(?) the Inventor'. The name suggests a European, and still more probably an Armenian author. In Armenian *baron* is the usual title corresponding to 'Mr.', 'Monsieur' and one might even imagine that the Arabic *mukhtari* ('inventor') also reflects some Armenian name (*Mekhitar*?). It is curious that in the explanatory note, which contains many Arabic expressions, the name of the Prophet Muḥammad is not mentioned. The *basmala* (inside the lid) is also of somewhat unusual (though orthodox) type:

باسمك اللهم يا ديان ولك الحمد والشكر في كل آن وعليك الاعتماد والتكلان

The author speaks of his interest in geography and astronomy (*falakiyāt*) and adds that in A.H. 1146/A.D. 1733 he presented to the Grand Vazīr [Ḥakīm-zāda] 'Alī-pasha (1732-14 July 1735) a treatise called *Ḥam-numā fī fann al-Ḥaghrafiyā* and was ordered to prepare a *rub'-i shamsī* (a sun-dial?) under the name of *rub'-i mustadīr* ('a dial inside a circle'). For this he obtained a liberal recompense and, encouraged by it, started on a new invention, viz., an indicator of the Ka'ba which would be useful in all lands. The *ra'īs al-kuttāb* Muṣṭafā-efendi enabled him to present his device to the new Grand Vazīr Yegen Muḥammad-pasha (1737-23 March 1739).

It is difficult to say with assurance in what relation *al-Bārūn al-mukhtari* stood to his contemporary *Petro*, son of *Baron*, an Armenian of Qaysariye who in A.H. 1144/A.D. 1731 translated Jacques Robbe's *Méthode pour apprendre facilement la Géographie* to which he gave the persianized title of *Fann-numā-yi jān-i jam az fann-i joḡrāfiyā*, very similar to that of our author's *opus primum*. See F. Taeschner, *Die geographische Literatur der Osmanen*, ZDMG, 77, 1923, pp. 74 and 144.

TITLE. CONTENTS. *Qibla-numā-yi āfāqī*, 'Universal Indicator of the Ka'ba'. The contrivance consists of a round box with a lid and a loose round plate resting on the wood cross-sections of the floor. The lower part of the lid and that of the loose plate are covered with script.

The upper part of the lid represents Mekka with the Ka'ba and the environing hills. The text of the lower part explains how the Indicator came into being and gives instructions for its use.

The upper part of the round plate is occupied by a Map of the northern part of the eastern hemisphere. At the point representing Mekka is fixed a metallic pointer moving round its pivot; in the centre, at the top of the Map, is found a magnetic compass under glass; the southern end of its needle has the form of an arrow-point. The lower half of the plate is divided into twenty columns each with numbered geographical names (392 in all) corresponding to the numbers of the Map. Each region of the latter is painted in a special colour in which is also painted the corresponding part of the table.

In order to know the direction in which a Muslim, saying his prayers in one of the countries of Asia, Africa, or Europe, must turn his face towards the Ka'ba, one proceeds as follows :

1. The pointer is pointed towards the country in question or towards a point marked with a number and explained in the table.

2. Then the whole plate is moved round until the needle of the compass takes a position parallel to the pointer ; the reading of the compass on its dial will indicate the angle at which the Muslim must take position with regard to the true south.

BOX. Wooden, bonbonnière-shaped box measuring 31.9 cm. diameter, 5.7 cm. deep. A metal hinge, two (originally three) hooks, one (originally two) chains, three eyelets.

SCRIPT. Turkish naskh.

SCRIBE. DATE. Autograph(?): 'finished this qibla-nūmā by the hand of the poor slave Baron the Inventor (*fī yad* [sic] *al-'abd al-faqīr al-bārūn al-mukhtārī*)' A.H. 1151/A.D. 1738.

PROVENANCE. In the inscription inserted to the right of the picture of the Ka'ba the author expresses a wish that the 'One who will look (at the Indicator) should keep (*bar-qarār*) the post of Grand Vazīr'. This must refer to Muḥammad-pasha mentioned in the explanatory note. In the erased cartouche on top of the lid some date (1170?) is distinguishable, pointing perhaps to a re-dedication.

MINIATURES. ILLUMINATION. The box is lacquered in gold, with scrolls, 'shell' forms, poppies, roses, &c., in blue, green, and red ; same design round the sides and in the inside rim of the lid and the box ; the floor of the box is 'green marble' ; underneath is a lattice design in black and green.

The picture of the Ka'ba inside the lid is in the usual schematic Muslim style ; the prevailing colours are brownish and green, with some gold and red. On the right is a basket of fruit out of which rises the dedication panel. An ornamental belt, containing a *basmala*, separates the painting from the text. Round the painting and the texts is a gold border with some ornamentation.

The Map, though divided into seven longitudinal climes (Ptolemaic) is entirely modern in its outlines. It must be based on some contemporary European map as indicated by the forms of such names as *Francha* (France), *Yapon* (Japan), *Marsiliya* (Marseilles), *Fyorenche* (Firenze, Florence). As regards the divisions into regions (which are evidently not to be taken as political divisions), the German-speaking lands figure as *Avrupa* (Europe) bordering in the east on *Leh* (Poland). The latter extends to the Baltic seaboard. *Moscov* (Russia) is conterminous with Sweden along the Ladoga Lake, and the new capital of St. Petersburg is not yet shown ; in the south it borders on the 'Black sea lands' ; in the east on the 'Tataristān of Bulghar' (i.e. Kazan, conquered by Russia in 1552) which in the south-east runs along the 'Qipchaq plain' (an old Muslim term).

In Asia, north of China (red) extends the 'Tataristān of China' (green) which in the north-west is separated by the Sha-mo desert from the 'Great Tataristān'. In the extreme north-east of Asia is shown 'Yaqutia' (green) neighbouring towards the south-east

with the 'Nayman lands' (Nayman is one of the Mongol tribes). This latter is continued to the east by a peninsula inscribed 'Land of Yeso', which evidently is a combination of Kamchatka with the northern islands of Japan. Siberia in the north-west is separated from 'Moscov' by a territory called 'Tataristān of Tanqūd' (?) and comprising 'Obdoria' (i.e. Obdorsk), &c.

In Africa round the Guinea gulf are shown Gabon and Benin; south of Marākesh (Morocco) lies the desert of Ṣanhaja (one of the Berber tribes); Ethiopia (grey) borders in the west on Gabon and is distinguished from *Habash*, i.e. Abyssinia (green); this latter adjoins in the north the territory of Danhāla stretching along the south coast of the Red sea. Many names in the tables have been misread or mis-spelt.

444

AL-DURR AL-MUNAZẒAM FĪ SIRR AL-ISM AL-A'ẒAM

BEGINNING (after *basmala*). الحمد لله الذي يسر للعلماء

AUTHOR. Shaykh 'Abd al-Raḥmān al-Bisṭāmī (d. 858 A.H./A.D. 1458) whose work has been translated into Turkish by Sharīf b. Sayyid Muḥammad b. Shaykh Sayyid Burhān. Some difficulty arises from f. 422b where the scribe calls the book *Sharḥ Ibn-Talḥa*, otherwise unknown.

TITLE. CONTENTS. The title of the original book is quoted by the translator (ff. 5a and 8a) in the above form: 'The set Pearls, concerning the secret of [God's] highest name', to which is added a sub-title (*awṣāf*): *Miftāḥ al-jawāb al-jāmi' wa miṣbah al-nūr al-lāmi'*, 'A key to the comprehensive *jawāb* and a lamp of brilliant light'. However, on f. 422b the scribe calls the work *Sharḥ Ibn-Talḥa al-mushtamil 'alā al-rumūz al-mutaḍammīn li-kathīr min al-ma'ārif wal-kunūz*, 'Commentary of [or, on] Ibn-Talḥa containing secrets and securing (an access) to numerous sciences and treasures'.

In his Preface (ff. 1b-6a) the translator (perhaps a eunuch) explains that in the year A.H. 1006/A.D. 1597-8 he was called to the palace for the purpose of teaching and secured the friendship of Qapu-aghasī Ghazanfer-agha, known already as an influential eunuch under Murād III (A.D. 1574-95). He was occasionally commissioned with translations of Arabic and Persian works into Turkish. When he was ordered to translate Bisṭāmī's book, he, being ignorant of secret sciences, tried to allege his incompetence, but was instructed to present a Turkish version of its outward meaning. This he did omitting the redundant passages of the original. In fact he usually sums up the statements of the original and, on the other hand, introduces into the text his own remarks and references to the contemporary epoch (v. 156b: mention of Sulṭān Muḥammad III). In his conclusion (ff. 416b-422b) the translator says that he worked on three manuscripts which he found full of mistakes and discrepancies. He chiefly used the manuscript belonging to the Government Treasury (*khazīna-yi 'āmira*) and omitted the additions found in the

other two copies. He expatiates upon the difficulties of understanding the abstruse passages which the initiated in the mysteries of *jafr* do not reveal to outsiders, and apologizes for the hasty character of his work.

The 'translation' occupies ff. 6a-416a. The subject of the book is the principles of *al-jafr al-jāmi'*, a cryptic science said to be in possession of the 'Alids and first written down by the Imām Ja'far al-Šādiq (see *Djafr* in *EI*). The text contains cabbalistic formulas, mystic commentaries on the Qor'ān, revelations and prophecies concerning the end of the world, the appearance of Dajjāl (Anti-Christ), &c.

SIZE. FOLIOS. 18.9 × 11.5 cm.; written surface 11.4 × 6.2 cm.; 15 lines. 423 folios.

BINDING. Brown leather, 3-centre and corners sunk and gilt, gold lining and cord border. Inside, sage-green silver-sprinkled paper; fly-leaves of similar mauve paper.

SCRIPT. PAPER. Naskh within broad gold rules. Dedication (ff. 422-3) in thulth. Thin, deep biscuit-toned, polished paper, some pages much darker. Gilt fore-edge.

SCRIBE. DATE. Ḥājī 'Othmān of Bosnia, a pupil of Ibrāhīm Rodosī (of Rhodes), A.H. 1160/A.D. 1747.

PROVENANCE. According to the translator (f. 2a), his work was undertaken at the order of Sultān Muḥammad III (A.H. 1003-12/A.D. 1545-1603). Sultān Muḥammad's name is again mentioned on ff. 156b and 419b. In his colophon (ff. 422b-423a) the scribe says that the book was copied by the order of the 'eldest (or, the most righteous) member of 'Othmān's family' Sultān Muṣṭafā b. Sultān Aḥmad b. Sultān Muḥammad whom he addresses as a scholar (*tālīb al-'ilm wal-adab*, &c.). Muṣṭafā III reigned A.H. 1171-87/A.D. 1757-73, but as the colophon is dated A.H. 1160 the book was evidently presented to him during his cousin 'Othmān III's reign while he was only a prince.

MINIATURES. ILLUMINATION. F. 1b: Decorated headpiece with blank gold panel on blue ground. F. 289b: Some gold floral decoration. Dedication (ff. 422b-423) decorated with a rectangular and two triangular panels of blue and red flower design; colophon in a crescent within a gold panel with trailing floral designs.

53 miniatures and 1 diagram (f. 8b). The illustrations were intended to reproduce those found in the Arabic original but the painter has very negligently followed the Turkish translator. So where the text (f. 183a) speaks of Rome (*madīna-yi Rūmiya*) and Frankish ships, &c., the artist represents Medina and an uninhabited coast. The miniatures are sometimes vivid in colour but utterly devoid of imagination. In view of the Islamic prohibition of representing God's creatures the faces of all human beings are replaced by roses and even a horse's head cannot be depicted.

F. 163b: A mountain and a tree with a magic formula called *Shāhīn al-asrār* 'the falcon of mysteries' (?). F. 183a: Medina. F. 184b: A coast and a ship. F. 186a: A tree on the hills. F. 186b: A fire flaming up (instead of a picture of Jesus' second advent). F. 187b: Medina (imaginary). F. 190b: Constantinople (imaginary). F. 192b: A mosque. F. 203b: A pavilion and a fire flaming up. F. 204b: Similar. F. 205b: Fire among the hills. F. 206a: Mountains. F. 206b: Aleppo (imaginary). F. 207b: A mountain. F. 208a:

Table laid before trees. F. 209b: Gate in a wall. F. 210a: The sun on the last day rising over Mekka from the west. F. 215b: Mahdī on a throne with four attendants. F. 218b: Destruction of Mekka by 'Abd al-Ḥabashī. F. 220b: Constantinople (imaginary). F. 226a: A mountain with three trees. F. 229b: A European landscape. F. 234b: An elliptic map of the world with the south on the right (roughly following the system similar to that of No. 414, fol. 33b). F. 240b: A river. F. 245b: Two hills and a tree. F. 250b: Hills. F. 260b: The Nile. F. 262a: A man in white and green on a throne with an attendant. F. 263b: A man on a throne. F. 265b: Palm-trees. F. 266b: Apparition of a comet. F. 271b: A king on a throne. F. 272a: A horseman, the horse's head screened by the guide. F. 274b: A king on a throne with two attendants. F. 281b: A king on a throne under a tree. F. 282b: Hills. F. 283a: Aleppo. Ff. 285b, 286a: Hills and trees. F. 290: Women being unveiled. F. 295a: A king on a throne. F. 327a: Sulṭān Sulaymān and Ibrāhīm-pasha. Ff. 328a, 340b: Hills. F. 341a: A hill and a town. Ff. 346a-347b: Twenty-four Ottoman sulṭāns (down to Maḥmūd I A.D. 1730-54). F. 349b: A king on a throne.

445

ALBUM OF CALLIGRAPHY

Indira Gandhi National
Centre for the Arts

AUTHORS. Diverse.

TITLE. CONTENTS. Mostly quotations from the *ḥadīth*.

SIZE. FOLIOS. 33 × 21.7 cm.; written surface 22 × 10 cm.; 4 folios (6 pages), 6 lines.

BINDING. Dark-brown leather with 3-centre piece of floral motives on gold ground. Margin: two cord borders, between which a third border of arabesque design. Inside, grey and pink paper.

SCRIPT. PAPER. Very good naskh, one line in larger, and four in smaller script, on each page. Paper thick, white (above) and cream (below), set in cardboard with red leather edges.

SCRIBE. DATE. Muḥammad Sa'īd called Berber-zāda, pupil of Sayyid Muḥammad called Sheker-zāda, A.H. 1146/A.D. 1733.

MINIATURES. ILLUMINATION. Each page is divided into two rectangular compartments: upper part with gold floral design scattered in the text; lower part with gold designs and rosettes in the text, between two rectangular medallions of very artistic designs in gold and colours. The whole, within three borders: the first being coloured plain, the second formed of stripes of various coloured papers, and the third of gold-stamped cord; the outer margin of coloured paper sprinkled with gold and silver.

KHULĀṢAT AL-TABYĪN BY MUḤAMMAD AS'AD

BEGINNING. سبحان من سلخ من ليل البشرية

AUTHOR. Muḥammad As'ad, who dedicated his book to Sulṭān Maḥmūd I (A.D. 1730-54), v. f. 3*b*. He may be the same person as the former owner of no. 448.

TITLE. CONTENTS. *Khulāṣat al-tabyīn fī tafsīr sūra Yā-Sīn*, 'Epitome of explanations regarding the commentary on the sūra Yā-Sīn (*Qor'ān*, xxxvi)'. The commentary of the sūra which the author considers 'the heart of the *Qor'ān*' begins on f. 4*a*. After each passage the commentator successively examines the words (*al-lughā*), the syntax (*al-ī'rāb*), and the rhetoric points (*al-bayān*), and finally gives his translation (*al-tafsīr*).

SIZE. FOLIOS. 22.6 × 13.3 cm.; written surface 14.4 × 5.7 cm.; 19 lines, 149 folios.

BINDING. Brown leather, flapped, with centre red panel having 3-centre and corners of gold arabesque on dark-green, within silver cord border, 4 gilt-leaf, cord, &c., borders. Inside, red leather, centre ornament of gold arabesque on light-brown, gilt-cord and line borders; marbled fly-leaves.

SCRIPT. PAPER. Naskh, within broad gold rule. Thin, cream-toned, polished paper.

SCRIBE. DATE. Probably an autograph. The date is expressed in a cryptogram:

تاریخ رسم و تزار عقبندہ کی عدد تائمک اول ثلث ثانینک اخری سنہ سندنہ

'At the end of the beginning of the second third of the round number which follows the chronogram R.SH.M wa T.ZBĀR.' The numerical value of these latter words is 1150 or 1156, but the meaning of the whole is not clear.

PROVENANCE. Written for Sulṭān Maḥmūd I (1143-68/1730-54).

MINIATURES. ILLUMINATION. Opens with decorated headpiece, gold, blue, and red with a blank gold panel; small gold star diagrams to explain the mansions of the Moon; f. 75*b*, diagram of the Earth, the spheres surrounding it, and the Seven Skies.

ALBUM (*MURAQQA'*)

CONTENTS. F. 1*b*. A decorated page. After *basmala*, an Arabic saying of the Prophet Muḥammad (ending on f. 2*a*): اللهم انى اعوذ بوجهك

F. 2*a*. Another saying: كل اتمنى معاف الا المجاهرين

- F. 2*b*. A picture of the Ka'ba and its environs. Top left: the dome of Adam.
 F. 3*a*. Another saying: دخل بيتها يوم الفتح written in naskh by Darvīsh 'Alī.
 F. 4*b*-5*a*. Another saying in smaller naskh: التكلان الخذلان signed: *Darvīsh 'Alī*.
 F. 5*b* 6*a*. Two more sayings in the same hand.
 F. 6*b*. A picture of the Medīna sanctuary with the tombs of Muḥammad, Abū Bakr, 'Omar, Fāṭima, &c. In the background hills and palm-trees.
 F. 7*a*. Two Arabic sayings interlaced; in gold: تَوَكَّلْتُ بِمَغْفَرَةِ ذُو [sic] الرَّحْمَةِ and in red: هو الغفور المهيمن.

F. 7*b*. *Qor'ān*, xvii, 1, referring to Muḥammad's night-flight to Jerusalem written in thulth (?) by Darvīsh 'Alī.

F. 8*a*. Masjid-i Aqṣā (Solomon's temple) in Jerusalem. Captions in Turkish; top right: 'Here is a great precipice.'

F. 8*b*. The *tughrā* of Sultān Maḥmūd I b. Muṣṭafā (A.D. 1730-54).

F. 9*a*. A picture of Aya-Sofya. In the left corner a signature: 'Gilt by the son of ṣādiq-i khazīna (treasurer) Qayyim-bashī; Great Aya-Sofya.'

F. 9*b*. A small circular Map of the world: East is on top and South on the right. Land in white, water in blue. Round the world the Encircling Ocean. Looking from the south: Africa is represented by a crescent-like segment. The long vertical blue stripe is the Nile flowing into the Mediterranean. Africa is separated from Asia by the Indian Ocean represented as a gulf; from the north-east the Mihrān (Indus) flows into it, and in the north-west the Shaṭṭ al-'Arab and the Persian Gulf separate Persia from Arabia. In the extreme north-east are: China, the Toghuzghuz (i.e. the Turks in their Central Asian habitat, in the 6th-8th centuries), the Khirkhīz (Kirghiz). The round sea with a straight-flowing river is the Aral sea with the Oxus. The sea in the form of a fish is the Caspian, and to its west are enumerated the Rūs (Russians), Burtās, and Khazar. Farther to the west are the Saqāliba (Slavs) and al-Rūm (Byzantine Empire). The water joining the Mediterranean from the north is the Black sea with the Straits. In the extreme north-west, in a small segment, Europe, consisting of part of the Slav land, the 'great land of Rūm' (Italy, &c.), the Franks, and Spain stretching close to the Maghrib on the other side of the Mediterranean.

This Map is entirely traditional and echoes the state of Muslim knowledge in the 9th-10th centuries A.D., but the ingenious schematic arrangement, destined to show that Arabia lies in the centre of the world, reflects some skill on the part of the original artist.

SIZE. FOLIOS. 29.2 × 21.8 cm.; written and decorated surface 25 × 17.5; number of lines variable; 9 folios.

BINDING. Red-brown varnished paper, with elaborate flower designs in gold for centre and corner pieces, within gold border. Inside grey, blue, and orange marbled papers. Leather-bound edges and back.

SCRIPT. PAPER. Thulth and naskh, within gold and coloured bands. Each page (mounted on card) is of different colour, with dark-red leather edging.

SCRIBE. DATE. Most probably the whole text (with the exception of the Map?) is in the hand of Darvīsh 'Alī. The *tughrā* of Sulṭān Maḥmūd I (A.D. 1730-54) is the *terminus post quem* for the arrangement of the album, and perhaps of the text itself.

MINIATURES. ILLUMINATION. Each piece of script has gay-coloured flower designs on either side and elsewhere; the same appears on other pages. The margins are decorated in gold and silver designs of flowers, leaves or conventional pattern. 4 miniatures of mosques, &c. (described above) are painted on gold grounds chiefly in white and blue. The Map has gold tracery design on blue ground; small gold rosettes among script.

448

MAJMU'Ā ('A COLLECTION OF EXTRACTS')

AUTHOR. The book may possibly be a collection of personal notes by Qāḍī-'asker Muḥammad As'ad, whose signature (?) several times appears on ff. 18*b*-27*a*. The whole book seems to be in the same hand, and the ownership entry on f. 123*b* by the same person may refer to the purchase of the book with blank folios for recording quotations and notes. Cf. the name of the author of no. 446.

TITLE. CONTENTS. On f. 1*b* the book is called simply *Majmū'a*, 'Collection'. It consists of texts extracted from numerous, chiefly theological, works, the sources being usually indicated at the end of the quotations. The extracts have been disposed according to the matter under special headings. Before the text some scattered notes (ff. i-vi).

F. 1*b*. Brief contents of the Collection.

F. 2*b*. On *basmala*, &c.

F. 3*b*. On the formula *al-ḥamdu lillāh*, the *fātiḥa*, &c.

F. 9*b*. On the formula of blessings on Muḥammad (quoted from Maulānā Muḥammad Aq-Kirmānī).

F. 13*b*. On the science of traditions.

F. 15*b*. On literary studies.

F. 18*b*. Critical remarks on several works concerning the formula of *tauḥīd*, &c., by Qāḍī Muḥammad As'ad, in his personal handwriting (?), &c.

F. 28*b*. On Reason, the Shari'at, Religion, &c.

F. 35*b*. On *īmān* and *islām*.

F. 42*b*. On the Qor'ān and its interpretation.

F. 50*b*. On vocabulary, grammar, &c.

F. 56. On history, &c.

F. 61*b*. On Existence, Creation, attributes of God, and Ṣūfism.

F. 68*b*. On Cause, on resignation to God's will, on prayers, &c.

- F. 70*b*. On dreams, auguries, &c. (mostly left blank).
 F. 78*b*. On horses.
 F. 80*b*. On Love, Music, Food, Medicine, Marriage, &c.
 F. 85*b*. On Acquisition, Contentment, &c.
 F. 89*b*. On Jurisprudence, Rectitude, morals, &c.
 F. 91*b*. On the dignity of a Prophet, a Valī, an amīr, a sultān, &c.
 F. 93*b*. On the *rijāl al-ghayb* (v.s. no. 434, f. 7*a*).
 F. 95*b*. On the three natural reigns (*mawālīd*), &c. (blank).
 F. 101*b*. On things pertaining to Reason.
 F. 106*b*. A riddle by Shaykh Bahā al-dīn Muḥammad 'Āmilī (d. A.H. 1031/A.D. 1622) explained by 'Abd al-Qādir al-Baghdādī (in Persian).

SIZE. FOLIOS. 21.8 × 12 cm.; written surface variable, number of lines variable; vi + 133 folios (many blank).

BINDING. Brown leather, 3-centre and corners sunk, with gilt design and ground; gold line and broad cord border. Inside, plain red-brown leather, gold lines.

SCRIPT. PAPER. Naskh, informal hand, size varying. Thin polished paper of light-cream, pink, yellow, green, and blue tones, mostly silver-sprinkled, many blank pages between chapters.

SCRIBE. DATE. A.D. 18th century (?).

PROVENANCE. On f. 123*b* is an ownership note by Muḥammad As'ad who bought the book at the time of his sojourn at the 'victorious camp' of the Sultān (v.s. f. 18*b*). Before the text another owner's entry Muḥammad Sharīf al-Ḥusaynī, A.H. 1226/A.D. 1811.

449

BOOK OF PRAYERS, ETC.

AUTHOR. Arranged and written by 'Othmān b. 'Omar.

TITLE. CONTENTS. The book consists of the following parts:

- (A) 32 sūras of the Qor'ān (ff. 1*b*–47*b*).
- (B) The 99 attributes of God (ff. 47*b*–48*b*).
- (C) Muḥammad's outward appearance (ff. 49*a*–51*a*).
- (D) *Dalā'il al-khayrāt wa shawāriq al-anwār fī dhikr al-ṣalāt 'alā al-nabī al-mukhtār* (ff. 52*b*–185*b*), the same work as described under no. 459, consisting of an Introduction (chapters on ff. 53*a*, 59*a*, and 62*a*) and of prayers (sections begin at ff. 64*b*, 71*a*, 79*a*, 80*a*, 84*a*, 88*b*, 90*b*, 95*a*, 97*b*, 108*b*, 109*b*, 114*b*, 118*b*, 128*b*, 133*a*). F. 155*b*, the scribe's colophon.

BINDING. Dark-brown and dark-red leather, sunk panelled border, corners and 3-centre, with gold ground to red design. Inside, red leather with gold-cord border and lining (and cord border).

SIZE. FOLIOS. 16.5 × 11 cm.; written surface 10.7 × 5.8 cm.; 13 lines; 136 folios.

SCRIPT. PAPER. Naskh, within gold band and red line. Very thin, biscuit-coloured, polished paper.

SCRIBE. DATE. 'Othmān b. 'Omar, on 4 Shavvāl 1162/17 September 1749.

MINIATURES. ILLUMINATION. This book opens with two fully decorated pages, with white naskh on gold panels with coloured flower ends; above and below, seven lines of script between two flower borders, all within gold and coloured flowered border with gold, red, and blue terminals, and a side-piece. Ff. 49b and 50a are fully and similarly decorated, white naskh above, a line of larger black script, nine lines in a circle, names of the Caliphs at the corners; flowery border with slight terminals; followed by two blank pages; two pages with gold border and centre pieces; f. 52a, a half-page 'unvān, the script being interlined in gold; margins decorated with gold flowers; ff. 62a and 63a, miniatures of Mekka and Medina reflecting some knowledge of perspective; f. 64a, a half-page 'unvān. Headings of chapters in white naskh on panels decorated with gold and coloured floral designs; the marginal medallions have similar decorations, with terminals, and some have realistic flowers on them; f. 135b, the colophon ending in a panel with gold floral design; f. 136b, similar to ff. 52a and 53a; gold rosettes in the text.



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450

SIX THEOLOGICAL TREATISES

TITLE. CONTENTS. The manuscript consists of six parts (all in Turkish):

(A) *Risāla-yi Aq-Kirmānī* (ff. 1b–36b), a treatise on free will and acts of men, in which are described the theories of the Determinists (*al-jabariya*) (f. 2b), the Mu'tazilites (f. 4a), Abū Ishāq Isfarāyīnī (f. 12b), Abū Bakr Bāqilānī (f. 13a), the Philosophers (f. 13b), Imām al-ḥaramayn (f. 14b), Ash'arī (f. 15a), Abū Manṣūr Māturīdī (f. 16a).

(B) *Tarjama-yi ḥilya-yi sharīf*, a treatise by the same Muḥammad Aq-Kirmānī, on the Prophet's outward appearance, habits, &c. (in margin of ff. 1b–20b).

(C) Muḥammad Birgevi (d. 981/1575), *'Ilm-i 'aqā'id ahl al-sunnat*, a well-known Sunnite catechism (in margin of ff. 20b–113b).

(D) Prayers (in margin of ff. 114a–120a).

(E) Prayers [of Aq-Kirmānī?] (in margin of ff. 120b–124a).

(F) 'Abdullāh b. Muḥammad b. Sha'bān 'marching in the path of 'Ubayd-i Sultānī', *Hadīth-i arba'in*, 'The forty traditions' (ff. 37b–161b).

In the Preface the author mentions his connexion with the palace in the time of Sultān Aḥmad III (A.D. 1703–30) and says that in 1165/1752 he chose and translated forty traditions (*ḥadīth*) of unimpeachable trustworthiness, of which ten have been transmitted by the Prophet's companions, ten by the *muhājirīn* of Mekka, ten by the *anṣār* of

Medina, and ten by women. He called his book *Aḥsan al-khabar min kalām sayyid al-bashar*. The traditions are translated, explained, and illustrated by stories.

SIZE. FOLIOS. 22 × 12.8 cm.; written surface 13.2 × 6.5 cm.; 15 lines and oblique marginal script. 161 folios.

BINDING. Dark-red leather, flapped; 3-centre and corners sunk and gilt; cord line gilt. Inside, lighter red-brown leather, gold lining.

SCRIPT. PAPER. Naskh, rather indifferent in margins. Thin, firm, ivory-toned, polished paper.

SCRIBE. DATE. 'Omar b. Ḥusayn Baḥr-i aswad (?), pupil of the late Ḥublā [*sic*] Ḥusayn-efendi, writing in the Royal Treasury (*khazīna-yi humāyūn*). The dates are as follows: (A) and (F) 1105/1752, (B) 1164/1751, (C) Ṣafar 1166/December 1752.

MINIATURES. ILLUMINATION. F. 1b, a half-page 'unvān, gold flower border to this and opposite page and corner pieces; f. 37b, another similar 'unvān; titles in red with flower decoration, a few gold rosettes; ff. 36b and 161b, gold flower decorations to the colophons.

451

KHAZĪNAT AL-MA'ĀRIF BY 'IRFĀNĪ

BEGINNING. الحمد لله الذى انزل على عبده الكتاب المبين

AUTHOR. Sayyid 'Abdullāh Larandavī, surnamed 'Irfānī and belonging to the Naqshbandī order of dervishes. In the Preface he records the misfortunes of his earlier life until on 25 Ramaḍān 1180/24 February 1767 he was admitted to the palace along with the 'ulamā who were entrusted with lectures on Bayḍāwī's commentary on the Qor'ān, the pupils, as it appears, being the Princes Selīm and Muḥammad (f. 6b).

TITLE. CONTENTS. *Khazīnat al-ma'ārif wal-laṭā'if* (f. 5b), 'Treasury of [mystic] knowledge and of pleasant stories', written in Arabic.

The Introduction (ff. 3b-7a) contains a dedication to Sulṭān Muṣṭafā III (A.H. 1171-87/A.D. 1757/73) and explains the author's interest in collecting Qor'ānic texts and pleasant stories bearing on matters connected with royalty.

The book consists of three chapters and a conclusion.

The first chapter (f. 7b) gives a detailed commentary on Qor'ān, iii, 25, and the second chapter (f. 23b) on Qor'ān, iv, 61, both texts referring to royal power. The author quotes his numerous sources and sometimes writes in the form of questions and answers.

The third chapter (f. 52a) treats of the affairs of kings in general (*aḥwāl al-mulūk*): kingly justice, wrath, &c., with illustrative stories, the office of vazīr (f. 61b), secret affairs (64a), &c. Conclusion (f. 67b) in the form of a sermon.

SIZE. FOLIOS. 19.4 × 12.8 cm.; written surface 13 × 6.4 cm.; 13 lines; 72 folios.

BINDING. Silver-sprinkled green paper boards, with leather back, flap, and edges; gold lining and cord-line borders. Inside, orange silver-sprinkled paper.

SCRIPT. PAPER. Naskh within gold and red lines. In the margins: paragraphs, names of authorities, notes, &c. Thin, cream-toned, polished paper.

SCRIBE. DATE. Autographed by the author for Sultān Muṣṭafā III.

PROVENANCE. On f. 3a an entry, probably by the author, reproducing the approval of the book by Shaykh al-Islām Valī ad-dīn-efendi. A partly-effaced entry by a former owner Mīr Ḥasan Zuhdī b. Khalīl-pasha accompanied by his seal.

MINIATURES. ILLUMINATION. The text opens with a decorated headpiece; gold rosettes throughout, gold floral decoration beside colophon.

452

LAṬĀ'IF-I DURŪB

BEGINNING. شکر و سپاس و منت اول خدای بی عله

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AUTHOR. Unknown; evidently some one in touch with the circles of palace eunuchs.

TITLE. CONTENTS. 'Pleasant sayings' (f. 2b). In the Preface written in Turkish the author mentions among his sources the sayings of 'Alī (v.s. 3), the Prophet's traditions, proverbs, &c. The sayings, some of which have been abridged by the author, are all in Arabic. They have been arranged in alphabetical order. The last letter (*yā*) is absent and f. 17a is unfinished, perhaps because the author intended to produce another copy incorporating the additions written in the margin.

SIZE. FOLIOS. 20.2 × 12.7 cm.; written surface 13.8 × 6.2 cm.; 15 lines; 17 folios.

BINDING. Brown leather, flapped; 3-centre ornament with gold ground. Inside, pink stamped paper.

SCRIPT. PAPER. Naskh within gold and red rules. Numerous additions in the margin. Thin, dark ivory-toned, polished paper.

SCRIBE. DATE. A.D. 18th century (?).

PROVENANCE. The collection is dedicated (f. 3a) to Ḥājī Bashīr whom the author calls 'chief of royal companions, guardian of the Sultān's harem, His Excellency the Aghā of the House of Happiness'. On f. 1 laudatory entries about the book by 'Muḥammad Pīrī-zāda, imām of the Sultān', and by 'Abdullāh b. Muḥammad, surnamed Yūsuf-efendi, eunuch (*khwāja*) of the family of Seferli (both in Arabic). This latter

certifies that the book merits presentation to the high personage who is the trusted person (*amīn*) of the House of Happiness, the 'protector' of Mekka and Medina, &c. with some allusion to the name of the above-mentioned Ḥājī Bashīr. A seal bearing the inscription: 'Ābida, daughter of Sayyid 'Abdullāh.

MINIATURES. ILLUMINATION. The text opens with a decorated headpiece (blank gold panel); chapters in gold; large gold rosettes after each sentence throughout the text.

453

ANTHOLOGY

BEGINNING.

شو سوز کم اوله مثال کلام اهل کمال * سلاستنده خجل اوله سلسبیل وزلال

AUTHORS. CONTENTS. The folios of this manuscript are out of order and the poems of different authors are quoted pell-mell. The anthology contains selections from the following Turkish poets:

(a) Najātī, a court poet of Sulṭān Bāyazīd II (A.H. 886–918/A.D. 1481–1512) and his sons, who died in A.H. 914/A.D. 1509, see Gibb, *HOP*, ii, 93–122. Our manuscript opens with Najātī's well-known qaṣīda in praise of the Prophet, said to have been composed on the poet's death-bed. The qaṣīdas continue down to f. 106. After an interruption, comes (f. 13a) the introduction to Najātī's *divān*, written in mixed prose and verse. In it the poet explains that he was encouraged to collect his ghazals by the qāḍī-asker 'Abd al-Raḥmān-chelebi. The ghazals continue down to f. 376 and also occupy ff. 49a–61a.

(b) Fighānī, executed in A.H. 933/A.D. 1526–7, for an epigram directed against the Grand Vazir Ibrāhīm-pasha. His poems occupy ff. 116–136. As both f. 11a, and the end of f. 136 have been left blank, this part of the collection may be a later addition wrongly inserted between Najātī's poems. Another poem by Fighānī(?) dedicated to Sulṭān Sulaymān is found on ff. 69a–b.

(c) Bāqī (A.H. 933–1008/A.D. 1526–1609), the best-known poet of Sulṭān Sulaymān's times, see Gibb, *HOP*, iii, 133–59, and Bāqī's *divān* ed. by R. Dvořák, Leiden 1911. His qaṣīda with the rhyme in *-āl* occupies ff. 37a–38a. Then come the qaṣīdas dedicated to Selīm II (f. 38a–38b), to Qubād-pasha (f. 38b), to Khwāja-'Alī(?) (f. 39a), to 'Alī-pasha (f. 40a), a congratulatory poem for the end of Ramaḍān (f. 41b), a qaṣīda to Qāḍī Muftī-zāde, a qaṣīda to Sulṭān Sulaymān on the occasion of his campaign of Nakhichevān (f. 44a), an autumn poem (f. 47a), and a qaṣīda to Aḥmad-chelebi Qāḍī-zāde (f. 48a–b). Some of Bāqī's ghazals are found on ff. 72b–73a.

(d) Shamsī, whose laudatory poems occupy ff. 61a–66b, and perhaps some more. It is not clear whether this poet is identical with the *mathnavī*-writer mentioned in Gibb, *HOP*, ii, 383. The dedicatees of Shamsī seem to be Selīm I (f. 64a) and Sulaymān (f. 64b). He must have been a courtier, for in the poem (f. 64b), which looks like an epistle sent to the capital, the author mentions a great number of high dignitaries.

(e) 'Ulvī, whose identity with 'Ulvī of Brusa (middle of the 15th century A.D., cf. Gibb, *HOP*, iii, 24) is not quite certain. Ff. 67b-68b: an ode in honour of Sulṭān Selīm; f. 74a-75b: ghazals.

(f) Nevī (A.H. 940-1007/A.D. 1533-99), cf. Gibb, *HOP*, iii, 171, (ff. 72a-b).

(g) Dhātī (A.H. 876-953/A.D. 1471/1546), cf. Gibb, *HOP*, iii, 47-58.

(h) Nasīmī, in Persian (f. 75b).

(i) Jāmī, in Persian (f. 76a).

(j) Maghribī (d. A.H. 809/A.D. 1406), cf. E. G. Browne, *LHP*, iii, 331 in Persian (f. 76a).

(k) Hayratī (d. A.H. 941/A.D. 1534), cf. Gibb, *HOP*, iii, 61 (fol. 76b).

(l) Fuḍūlī, see no. 440. A ghazal of his is found on f. 71a. And to him may also belong a *tarjī-band* of strong shī'a feelings in praise of 'Alī on ff. 698-706. The end of the manuscript ff. 77b-86b is occupied by the introduction to Fuḍūlī's *divān* and a selection of his poems.

SIZE. FOLIOS. 23.2 × 13.5 cm.; written surface 18.21 × 10.5-11.5 cm.; generally 14 oblique lines in three columns; 86 folios.

BINDING. Black leather, with conventional design within a border, worked in fine silver thread over white leather. Inside, red leather with gold cord-and-line border.

SCRIPT. PAPER. Nasta'liq within gold lines. Uneven, thick, half-polished paper of different shades of cream, yellow, blue, pink, and green; lower margins stained. F. 1b and 2a written in two columns, horizontally.

SCRIBE. DATE. 18th (?) century A.D.

PROVENANCE. On f. 1a a signature of Sayyid Muḥammad Sharaf, A.H. 1220/A.D. 1805. On f. 77a a seal: 'Omar. *Kafā bil-maut wā'izān*, 1301 (?). The year, if correct, corresponds to A.D. 1883. The motto, said to have been engraved on the Caliph 'Omar b. 'Abd al-Khaṭṭāb's seal, suits the name of the owner.

MINIATURES. ILLUMINATION. Three decorated headpieces on ff. 1b, 14a, 77b, of gold and blue, the first two with some other colours.

TAQVĪM (ASTRONOMICAL ALMANAC)

BEGINNING. حاليا بين الناس

AUTHOR. Perhaps arranged by Muṣṭafā b. Muḥammad Kātib-zāda, *v.i.* under (a).

TITLE. CONTENTS. The book has, as an annex, a wooden astrolabe, and contains several tables:

- (a) Muṣṭafā b. Muḥammad Kātib-zāda, *Taṣḥīḥ-i raqam-i fi'āt-i rūznāma-yi wafā'iyya* 'Corrections for a sun-dial', consisting of an instruction (f. 1b) and a table (f. 3a).
 (b) Table of *Naurūz* (Persian New Year) (f. 3b).
 (c) *Ghurra-nāma*, a table, said to be invented by Imām 'Alī b. Mūsā al-Riḍā, for finding the day of the week corresponding to the first day of the month (f. 4a).
 (d) Table of bisextile years (f. 5b).
 (e) Eternal calendar, with indications of the events having happened on a given day ('Cain killed Abel', &c.), or of actions recommended ('good to have a shave in *ḥammām*', or 'nothing good') (ff. 6b-12a).
 (f) 'Masters of the year' (*ḥākim-al-sana*) (ff. 13b-14a).
 (g) Astronomical calendar? (ff. 14b-20b).
 (h) Beginnings of night and day (*mīqāt-i layl wa nahār*) according to the months (ff. 20b-26a).
 (i) Unfinished table of the longest days in Sabā, Ṣan'ā, Aden, &c.

SIZE. FOLIOS. 15.6 to 8 cm. × 10.3 cm.; written surface 10.3 × 5.5 cm. and 10.6 × 5.8 cm.; number of lines varies; 30 folios. Ff. 27-30 blank.

BINDING. Brown polished leather, centre ornament of black on gold ground, gold dots, cord-and-line borders; flap similar; inside, dark-grey paper. Brown cloth bag with cream braid for astrolabe.

SCRIPT. PAPER. Very small naskh, within gold rules. Thin, biscuit-toned, polished paper. First part looks older than last.

SCRIBE. DATE. A.D. 18th century (?).

MINIATURES. ILLUMINATION. The text opens with a decorated heading with small white script in a gold shaped panel, on gold floral ground (gold), within white-spotted red border; ff. 3b, 4a, 5b have circular coloured diagrams, in sections with script on gold and blue floral grounds; ff. 6b-12a (all similarly arranged): white script on gold panels, coloured corner pieces, floral vignettes; ff. 13b to 26a: ruled tables.

CALLIGRAPHY AND BINDING

TITLE. CONTENTS. The text is arranged in two tiers. In the upper compartments *Qor'ān*, ii, 131; in the lower compartments a quotation from the [Majd al-dīn al-Mubārak b. al-Athīr's] *Ḥāmi' al-uṣūl* on the ten 'dog's qualities' behooving a man.

SIZE. FOLIOS. 25.6 × 17.3 cm.; written surface 17.5 × 7 cm.; 4 or 5 lines; 4 folios.

BINDING. Dark-red leather, 3-centre sunk with gold ground to brown design, corners, cord-and-line borders gilt. Inside plain red leather.

SCRIPT. PAPER. One line of large nasta'liq, 3 or 4 lines of naskh, with flower designs; borders of striped coloured paper. Deep-cream paper mounted on darker card.

SCRIBE. DATE. A.D. 18th century (?)

MINIATURES. ILLUMINATION. Gold flower design under and beside the script; gold rosettes among small script.

456

TAFTAZĀNĪ'S 'MUṬAWWAL' (BINDING)

AUTHOR. Sa'd al-dīn Mas'ūd b. 'Omar al-Taftazānī (A.H. 722-91/A.D. 1322-89).

TITLE. CONTENTS. *al-Muṭawwal*, i.e. 'The Longer Commentary' [to be distinguished from the other commentary by the same author] on Muḥammad b. 'Abd al-Raḥmān Qazwīnī's *Talkhīs al-miftāḥ*. The latter in its turn is a compendium of Part III of the *Miftāḥ al-'ulūm* 'The Key to Sciences' by Sirāj al-milla wal-dīn Abū Ya'qūb Yūsuf al-Sakkākī al-Khuwārizmī (d. A.H. 626/A.D. 1229, in Almaligh on the river Ili in Central Asia). This Part III (and consequently its abridgement and commentary) expounds the principles of Rhetoric. The book is in Arabic. The author Taftazānī says in his Preface that he found the *Talkhīs* during his journey to Jurjāniya (= Gurgānj in Khwārazm), that 'camp of Masters of Knowledge'. He completed his work in Herat [in A.H. 748/A.D. 1347, cf. C. A. Storey, *Taftazānī* in *E.I.*] and dedicated it to the local ruler Ghiyāth al-dīn wa Mughīth al-muslimīn Abul Ḥusayn Muḥammad Kart (so vocalized).

Taftazānī's Preface (ff. 1b-3b) is immediately followed by the commentary, quotations from Qazwīnī being marked in red ink. Qazwīnī's Introduction is explained on ff. 3b-14b. Book I on the art of meanings (*fann al-ma'ānī*) begins on f. 14b, with subdivisions (*bāb*) on ff. 27b, 54b, 73a, 79a, 87a, 95b, 110b; Book II on Eloquence (*balāgha*)—f. 119a; Book III on Tropes (*badī'*)—f. 165a; conclusion—f. 193b.

SIZE. FOLIOS. 23.2 × 12.10 cm.; written surface 16.7 × 7 cm.; 31 lines; 196 folios.

BINDING. Brown leather, flapped, with 3-centre and corners sunk, gilt ground to red design, gold line-and-cord border. Inside, red leather, centre with gilt ground, cord-and-line border.

SCRIPT. PAPER. Careful nasta'liq within gold lines. Thin, deep ivory-toned polished paper.

SCRIBE. DATE. The manuscript is apparently written in a Turkish hand, in the 18th century A.D.).

PROVENANCE. 2 effaced seals on f. 1.

MINIATURES. ILLUMINATION. Decorated headpiece in Turkish style with a *basmala* in white ink in a gold panel, within coloured floral design in gold and dark blue; gold dots on this and opposite pages.

457

MUFRIDĀT (ALBUM OF CALLIGRAPHY)

AUTHOR. Darvīsh Muṣṭafā.

TITLE. CONTENTS. Single elements and combinations of Arabic letters. A Persian verse on f. 6b says that as the *mufriḍāt* (isolated elements) have been finished, the time has come for *murakkabāt* (combinations of words). F. 7a is occupied by a Persian quatrain.

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SIZE. FOLIOS. 28.6 × 18 cm.; written surface 19.5 × 9.5 cm; 4 lines; 7 folios.

BINDING. Cover in brown marbled paper, with leather back, forming f. 1a.

SCRIPT. PAPER. Nasta'liq, within gold and marbled paper; borders mounted on mottled orange, green, and pink card pages with leather-bound edges.

SCRIBE. DATE. Darvīsh Muṣṭafā A.H. 1179/A.D. 1765.

MINIATURES. ILLUMINATION. Every page has gold and coloured flower decorations or similar side-ornaments. Colophon in an irregular decorated panel.

458

DĪVĀN OF DĀNISH

BEGINNING. حمد اول خالقه کیم یکتادر * حسن افعال ایلہ مستنادر

AUTHOR. CONTENTS. The author's *nom de plume* as given by himself is Dānish ('Knowledge'). A former owner (Muḥammad Amīn, v.i.) calls him Dānish Sulaymān. Sāmī-bey in his biographical dictionary *Qāmūs al-a'lām*, iii, 2103, mentions a poet

Dānish-bey who was a clerk at a public office (*dīvān-i hümāyūn odası*), composed a short *dīvān* (*dīvānche*) and died in 1245/1829. A similar statement about Dānish Sulaymān is found in Gibb, *HOP*, iv, 41, who calls him panegyrist of Sultān Maḥmūd II (A.H. 1223–55/A.D. 1808–39). We shall see, however, that these indications go counter to the data found in our manuscript. This consists of: (a) laudatory poems composed on different occasions (ff. 2b–88b); (b) a complete set of ghazals arranged in the alphabetic order of rhymes (ff. 39b–86b); (c) various poems: three *takhmīs* written on the poems by Ḥalīm and Saʿīd, *rubāʿī*, single verses (*abyāt*) apparently destined to be inscribed on public buildings, &c. (ff. 87a–93b); (d) two lists of poetical epithets, chiefly Persian, suitable for the flowers *zarrīn* (77 names) and *lāla* (57 names) (ff. 94a–b).

The first part of the book opens with the usual praises of God, the Prophet, each of the four orthodox Caliphs, and the reigning Sultān Maḥmūd. In the last couplet of this poem (f. 5b) the author records the King's gracious order which brought into being his two *dīvāns*; then he criticizes the panegyrics addressed by the late Nābī (A.D. 1630 (?)/April 1712) to Muṣṭafā pasha (d. A.D. 1685) and greatly extols his own productions which, according to him, possess the quality of Saḥbān's poetry and may relegate Saʿdī's *Gulistān* to the shelf of oblivion. This *fakhr* (ostentation) is followed by *qaṣīdas* and chronograms dedicated to Sultān Maḥmūd on different occasions (ff. 6a–27b). In them are recorded such dates as the construction of a fountain: *هینا چشمه محمود خان* corresponding to A.H. 1163/A.D. 1750 (f. 7b), the arrival of a three-decked galleon A.H. 1168/A.D. 1754 (17a); the construction of a kiosk at Beshik-tash in A.H. 1165/A.D. 1752 (f. 9b); the New Year of A.H. 1167/A.D. 1753, the date being twice recorded in the same verse (f. 13b); the construction of a gate in A.H. 1161/A.D. 1748 (f. 13b); the reparation of the powder-magazine A.H. 1166/A.D. 1752 (f. 17a). Ff. 27b–34a are occupied by praises of Muṣṭafā pasha: a double New Year chronogram records the year 1166/1752 (f. 19a); in several *qaṣīdas* the poet implores the Vazīr to have pity on him before he has succumbed to his sufferings (ff. 32b and 34a); a congratulation is dated A.H. 1166/A.D. 1752 (30b). The rest of the first part (ff. 34a–38b) contains poems addressed to different dignitaries: a chronogram on the arrival of Muḥammad pasha with a fleet, A.H. 1166/A.D. 1753, f. 34a; ditto on the appointment of Nā ilī 'Abdullāh Efendi as *daftadār* A.H. 1164/A.D. 1751 (f. 35a); ditto on the appointment of 'Alī-aghā A.H. 1164/A.D. 1750 (f. 36b); on the appointment of Muṣṭafā Mīr, a chronogram in Christian era (*tārīkh-i kuhan-sāl-i duval*) 1751; chronograms on the construction of various fountains (ff. 37b–38a): A.H. 1165/A.D. 1751; A.H. 1181/A.D. 1767; A.H. 1162/A.D. 1748; A.H. 1154/A.D. 1741. The dates mentioned are within the limits of the reign of Sultān Maḥmūd I (A.H. 1143–68/A.D. 1730–54). A chronogram on the birth of a son to Ṣālih-aghā, A.H. 1152/A.D. 1739 may have been composed *post factum*. The centre of the poet's official activity falls in the fifties and sixties of the 18th century. All these dates entirely conflict with the statements of Sāmī-bey and Gibb quoted above. Even the earlier owner's date 1193/1779 shows that the poet cannot have been a contemporary of Maḥmūd II. Rather than to suppose that there were two poets called Dānish, we are brought to assume that there is simply a confusion between the reigns of the two homonymous sultāns Maḥmūd I and Maḥmūd II. The number of dedicatory verses destined to be inscribed on various buildings certainly suits the well-

known building activities of Maḥmūd I. The poet's patron Muṣṭafā-pasha is undoubtedly Maḥmūd I's Grand Vazīr whose term of office extended over the period A.H. 1165-8/A.D. 1752-5, see Hammer, *GOR*, French translation iii, 662.

SIZE. FOLIOS. 24.2 × 13.3 cm.; written surface 17 × 7 cm.; two columns of 19 lines; 94folios.

BINDING. This is of excellent craftsmanship. Light-brown leather, flapped, with deep-sunk centre oval and border having gold ground to flower design, broad, and narrow cord borders. Inside, redder leather, gold outline centre, line-and-cord borders; fly leaves marbled.

SCRIPT. PAPER. Nasta'liq within broad and narrow gold rules. Thin, deep ivory-toned polished paper.

SCRIBE. DATE. Probably contemporary with the author. The spaces left in blank may have been reserved for eventual additions. A.D. 18th century.

PROVENANCE. On f. 1a an entry by the former owner Muḥammad Amīn b. Valī al-dīn, previously qāḍī-'asker of Anatolia, dated A.H. 1193/A.D. 1779. On f. 2 a seal: Nūr-ī Muḥammad (?).

MINIATURES. ILLUMINATION. The text opens with a decorated headpiece of built-up scroll forms, with white script in centre, cartouche within crimson, gold, and blue borders: squares of gold-flower design on this and opposite page (ditto headpiece on f. 39b); titles in white on gold bands with coloured ends; some blank and half-blank pages in places. The style of the decorations is typically Turkish, with crude opposition of colours.

DALĀ'IL AL-KHAYRĀT

BEGINNING (after *basmala*). الحمد لله الذى هدانا للإيمان

AUTHOR. Muḥammad b. Sulaymān al-Jazūlī, of the Berber tribe of Simlāla, died on 16 Rabī' I 870/7 November 1465, see Brockelmann, *GAL*, ii, 252.

TITLE. CONTENTS. *Dalā'il al-khayrāt*, a book of prayers and litanies for Muḥammad (in Arabic), same work as nos. 449 (part D), 460, 462, and 468. There exist numerous printed editions of this book, very popular among Muslims (St. Petersburg, 1842, Cairo, 1287, 1291, &c.). An English translation of it was published for private circulation: 'Guide to Happiness; a manual of prayer. Translated from the Arabic of al-Jazūlī by the Rev. J. B. Pearson. With the life of al-Jazūlī, and directions for using the book, from the Arabic by A. G. Ellis.' 1907, 8°, 76 pp.

The Introduction begins on f. 2*b* and the divisions of prayers, on ff. 13*b*, 14*a*, 15*b*, 31*b*, 36*b*, 48*a*, 62*a*, 67*b*, 85*b* (some abridgement indicated on f. 22*b*). The copy is also divided into special portions to be read during eight consecutive days: 15*b*, 24*a*, 41*b*, 51*a*, 61*a*, 71*a*, 81*a*.

SIZE. FOLIOS. 16 × 10.8 cm., written surface 10 × 6 cm. 11 lines, 89 folios. F. 15*a* blank.

BINDING. Brown leather, with 3-centre and corners sunk and gold ground to black-and-gold design; gold arabesque design surrounding the centre ornament; gold cord-and-line border. Flap of similar design with traces of silver. Inside, plain brown leather, gold lining.

SCRIPT. PAPER. Naskh within broad gold band. Thin, biscuit-toned, polished paper. Numerous notes in *thulth* in margins.

SCRIBE. DATE. A.H. 1196/A.D. 1782.

MINIATURES. ILLUMINATION. Ff. 1*b* and 15*b* two similar headpieces: floral design on gold-and-blue ground, titles in white on gold ground; ff. 1*b* and 2*a* have gold floral design in margins; panels in gold-and-colour with titles in white at each chapter division; rosettes with names of the days of the week (see above); ff. 9*b*–11*b* arranged in small gold compartments in which God's names are inscribed followed by tiny formulas of benediction.

Ff. 12*b*, 13*a* two miniatures of Mekka and Medina, sketchy in detail and western in manner.

On ff. 88*b*, 89*a*, are two coloured flower drawings.

460

DALĀ'IL AL-KHAYRĀT

BEGINNING (after *basmala*). الحمد لله الذى هدينا للايمان

AUTHOR. Abū 'Abdullāh Muḥammad b. Sulaymān al-Jazūlī.

TITLE. CONTENTS. *Dalā'il al-khayrāt wa shawāriq al-anwār fī dhikr al-ṣalāt 'alā al-nabī al-mukhtār* (in Arabic), same work as described under no. 459, consisting of an Introduction (f. 2*b* on the virtue of prayer; f. 9*b*. Muḥammad's titles; 13*a* his burial-place) and of prayers divided into sections beginning on ff. 15*b*, 21*b*, 23*a*, 31*a*, 34*a*, 39*a*, 44*a*, 46*b*, 51*b*, 54*b*, 66*a*, 67*a*, 72*a*, 76*a*, 86*b* and ending on f. 91*a*. [This part of the manuscript is identical with no. 449, part D]. The book is followed by three other series of prayers comprising respectively ff. 91*b*–94*a*, 94*b*–97*a*, and 97*b*–101*b*.

SIZE. FOLIOS. 14 × 9 cm.; written surface 7.9 × 4.6 variable; 11 lines; 101 folios.

BINDING. Light-brown leather, central rectangular panel with 3-centre and corner pieces of stamped gold design on buff leather, within similar border and gold cord border. Similar flap. Inside, red leather with gold lattice on dotted ground.

SCRIPT. PAPER. Naskh within broad gold band. In margin, notes in black and red ink in very small thulth (giving collation with other manuscripts). F. 9b-12b: the Prophet's names are accompanied by formulas in microscopic writing. Thin, biscuit-toned, polished paper.

SCRIBE. DATE. The *Dalā'il al-khayrāt* is concluded by an elaborately worded colophon (f. 91a) saying that the manuscript was copied at the instigation (*bā'ith hadhihi al-kitābatī*) of Mīr Sayyid Darvīsh Muḥammad, by 'Othmān, known as Dāmād Ibrāhīm al-'Afīf, on 9 Muḥarram 1199/22 November 1784. On f. 97a another colophon: 'the reading and copying (of this manuscript) have been authorized by our master Sayyid Khalīl al-Maghribī. My master Mīr Darvīsh Muḥammad, known as Shahsavār-zāda, made me write it. Ṣāliḥ whose *nom de plume* is Marāmī'. The handwriting in the beginning and in the end of the manuscript is much the same but as the names of the scribes are different we have to admit that they were trained to write the same naskh hand.

MINIATURES. ILLUMINATION. Four similar headpieces with coloured floral designs on gold ground within coloured border, outside which runs another border covering this and the following pages. F. 1b a panel with blue design, first border red, second gold with floral design. F. 15b a gold panel, first border blue, second gold. F. 91b a panel in blue, red, &c., first border grey, second black. F. 94b a panel in gold with light blue, first border red, second blue and gold. Flower design in margin of ff. 1b-2a, 15b-16a, 91b-92a, 94b-95a. F. 15a a half-page floral panel gold and blue, a smaller blue panel at the end of f. 100b. All chapters separated by panels (gold and colour). Text within large bands of gold. Rosettes profusely used throughout.

Ff. 13b and 14a panoramas of Mekka and Medina delicately executed in European style, inside decorated gold frames.

BAHJAT AL-MANĀZIL

AUTHOR. Al-Ḥājj Muḥammad Adīb-efendi b. Muḥammad Darvīsh, judge at Candia, Crete.

TITLE. CONTENTS. *Bahjat al-manāzil* 'Joy of the stages'. A full account of the author's pilgrimage between Rajab 1193/July 1779 and Rabī' II 1194/April 1780. Before the text (ff. 1b-8a) is a complete table of contents in the author's hand (stages in red).

The account begins with general notions on the condition of pilgrimage (ff. 9b–25a). After leaving Constantinople (Scutari) the road runs over Kartal, Iznik (Nicæa), Söyüt, Sîdî-Ghâzî, Bulavadin, Aq-Shehir, Ilghîn, Qoniya, Eregli, Ulu-qîshla, Adana, Payas, Antiochia, Ḥamā, Qatifa, to Damascus, which latter town is given a full description (ff. 43b–50b).

Thence over 'Ayn Zurqā, Balqā, Ma'ān, Dhāt al-ḥajj, Dār al-Hamrā, Zūmrūd-qal'asî, Wādî al-qurā to Medina, which is described on ff. 65b–107a. The road to Mekka (ff. 107a–111b); rites and conditions of the ḥajj (ff. 111b–124a); continuation of the road over Rābigh–'Asfān–Wādî-Fāṭima (ff. 124a–133a); description of Mekka and the Ka'ba (ff. 133a); Minā (f. 198a); Muzdalifa (f. 199a); Jabal 'Arafāt (f. 199b); return from Mekka (f. 204a); quotations from the Qor'ān on the pilgrimage (f. 294b); some legal points of the ḥajj in the form of queries and answers (ff. 207b–217a).

The original text ends on f. 217a after which (in the author's own hand) follows the Annex (*dhayl*): a table of the 265 days and 835 march hours necessary for a complete ḥajj (ff. 217b–218b); a description of Jerusalem and its sanctuaries (ff. 219b–231b); the road from Damascus to Jerusalem (f. 231b); some of the places of pilgrimage in Egypt (f. 232a); the road from Egypt to Mekka (f. 233b).

SIZE. FOLIOS. 19.9 × 13 cm.; written surface 13.7 × 7 cm.; 19 lines; 235 folios.

BINDING. Red leather, gold 3-centre design and borders, flapped. Inside, paper.

SCRIPT. PAPER. Turkish nasta'liq within gold rules. Thin, deep-cream, polished paper.

Indira Gandhi National
Centre for the Arts

SCRIBE. DATE. The last 17 pages were written by the author himself and concluded on 20 Dhul-qa'da 1204/31 August 1790.

PROVENANCE. The author's seal on f. 239b ('O, Lord, render easy the affairs of Muḥammad Adīb').

MINIATURES. ILLUMINATION. F. 9b, a narrow headpiece of gold flowers on gold, in light-blue border, this and the opposite page having a broad gold rule to script. Miniatures: of Medina—light flaming up from Muḥammad's tomb (f. 90a), Mekka (f. 176a), and Jerusalem (f. 219a), in ovals with coloured flower corner pieces on gold ground.

DALĀ'IL AL-KHAYRĀT

AUTHOR. Muḥammad b. Sulaymān al-Jazūlī (his name mentioned on f. 146b).

TITLE. CONTENTS. *Dalā'il al-khayrāt* (in Arabic), same work as described under no. 459, &c. Introduction begins on f. 3a; single sections of prayers: ff. 21b, 35a, 56b, 64a, 75a, 80a, 97b, 99b, 108a, 115a, 133a, 140b; f. 144b, colophon; f. 145a, concluding

prayer; ff. 145*b*–147*a*, an entry by a former possessor offering the merit which he has acquired, by reading the book, to the souls of the Prophet, of the author of the book, &c.

SIZE. FOLIOS. 18 × 12 cm.; written surface 10.4 × 5.3 cm.; 9 lines; 147 folios.

BINDING. Dark-red leather, flapped, with 3-centre design within two cord-and-line borders, gilt; inside, green paper, gold line borders. Wrapped in green silk.

SCRIPT. PAPER. Naskh within broad gold band and red line. Thin, firm, biscuit-toned, polished paper (ff. 60–65 with holes in lower margin). A few marginal notes.

SCRIBE. DATE. Ismā'il Rushdī Mu'abbir-zāda, A.H. 1207/A.D. 1792–3. Ff. 145*b*–147*a* in a later hand.

MINIATURES. ILLUMINATION. Ff. 1*b*–2*a* fully decorated in Turkish style; the right page contains a decorated headpiece with white script and 5 lines of black script; the left page, 9 lines of black script; both having two side-borders (coloured flowers on russet ground) and three-sided outer shaped borders, with corners of interlaced black and blue arabesque design on gold; on the sides, above and below, shapes of coloured flowers, with white and blue finials in gold margins. A second headpiece on f. 21*b*. In each chapter the heading is in white on a panel of gold and colour and is usually accompanied in the margin by a star with finials. Ff. 14*a*–17*b* set out in small octagonal squares (black script and red between); f. 144*b* colophon between two panels of flower designs.

Ff. 20*b* and 21*a* miniatures of Mekka and Medina in sketchy and rough Turkish style.

463

BOOK OF PRAYERS

AUTHOR. Probably arranged by the scribe Muḥammad Amīn (cf. no. 464).

TITLE. CONTENTS. A. *Du'ā-yi jamīl-i mubārak* (f. 1*b*).

B. *Du'ā min ism al-a'zam* (f. 4*a*).

C. Qor'ānic verses (f. 9*a*) and separate sūras (*Yā-Sīn*, &c.) (ff. 14*b*–73*b*).

D. Litanies to Muḥammad in Arabic (*ṣalāt*) (ff. 74*a*–86*b*).

E. Prayer to Muḥammad in Turkish (f. 86*b*).

F. Mystical 'seals' containing the names of God, Muḥammad, Ja'far al-ṣādiq, 'Alī; miniatures (ff. 90*b*–98*a*).

G. Various prayers: 'Key of Paradise', on 'True belief' (*fī ḥaqq al-īmān*), *Ism al-a'zam*, *Tauḥīd* (God's unity), to be recited in time of need, in grief, on New Year's day, &c., partly in Arabic and partly in Turkish (ff. 98*b*–119*b*).

H. The Prophet's genealogy (f. 118*b*).

I. The properties of the sūra *Yā-Sīn* (f. 119b).

J. Colophon (f. 125).

K. A consoling prayer called *Nūr al-qulūb* composed by Jamāl al-dīn (ff. 125a–128b).

SIZE. FOLIOS. 17 × 11 cm.; written surface 10.7 × 6 cm.; 9 lines; 132 folios.

BINDING. Reddish-brown leather, flapped, with centre panel of lattice and five-star pattern, within stamped borders, all gilt. Inside, stamped turquoise paper.

SCRIPT. PAPER. Naskh, within broad and narrow gold band. Thin, deep biscuit-toned, polished paper (seven pages at end with no script).

SCRIBE. DATE. Muḥammad Amīn al-Rushdī, *tabardār* [cf. p. 76, note 1] of Old Sarāy, known as Ḥāfiẓ al-Qorʾān of Adrianople, disciple of Ḥājji Muḥammad of Kütahya, A.H. 1212/A.D. 1798.

MINIATURES. ILLUMINATION. F. 1b: Decorated headpiece with white script on a gold panel, above which there is another panel with flower motifs; gold, pink, and turquoise borders; margins of this and opposite pages with gold flower and leaf designs. Ff. 14b–15a are fully decorated with three-sided shaped borders (coloured floral design on alternate blue and green fields, on gold ground, with gold and blue finials); white script above and below in gold panels; 6 lines of black script interlined with gold. F. 126a a page decorated in gold floral designs with gold script inside a crescent-shaped medallion. Chapter headings in narrow gold panels, with floral gold designs in the text below them. 102 marginal designs in gold and colour; rosettes small and large throughout.

F. 90b: 'God's seal' arranged in circles and rectangles containing the names of God. F. 91a: Muḥammad's 'seal' ditto. Ff. 91b–92a: Muḥammad's 'prophetic' seals, the one shield-shaped, the other circular, containing a device

تَبَجَّجْ يَا مُحَمَّدُ أَنْتَ الْإِمَامُ هِيصُورُ * تَوَجَّهْ حَيْثُ شِئْتَ فَأَنْتَ مَنْصُورُ

Ff. 92b–93a: Two tables describing Muḥammad's corporal appearance, arranged in squares with inscribed crescent-shaped medallions, all gold with traces of colour, in margin cypress-shaped gold designs. F. 93b: The seal of Ja'far al-Ṣādiq, circular medallion with four smaller medallions in corners. F. 94a: The 'ayn of 'Alī, arranged in the shape of a human eye (in Arabic 'ayn meaning both 'an eye' and 'the letter 'ayn'). F. 94b: A sketch panorama of the Ka'ba (gold and colour). F. 95a: Ditto of Jerusalem. F. 95b: Muḥammad's tomb with light flaming up. F. 96a: The sanctuary of Medina. F. 96b: Muḥammad's banner, rosary, and toothpick. F. 97a: The Prophet's banners. F. 97b: Muḥammad's 'rose-tree', its silver leaves being inscribed with the names of his companions. F. 98a: The tree planted by Muḥammad in the world beyond and bearing dates; the Ṭubā, tree of Paradise; the eight rectangles at top inscribed with the names of the 'Eight Paradises'.

464

BOOK OF PRAYERS

AUTHOR. Probably arranged by the scribe Muḥammad Amīn, cf. no. 463.

TITLE. CONTENTS. Identical with no. 463, only the Turkish prayer on ff. 90b-93a not entirely coinciding with the text of ff. 86b-90a of the other manuscript. The final prayer of no. 463 is also lacking.

SIZE. FOLIOS. 17.7 × 11.2 cm.; written surface 10.8 × 6.3 cm.; 9 lines; 131 folios.

BINDING. Maroon leather, flapped, with design of long leaf and flowers (symmetrically arranged) in two shades of gold, within 2 cord borders, gilt. Inside, red leather, with lattice-work panel and broad borders in gold; fly-leaf ditto. Gilt fore-edge. Green velvet case with *tughrā* in silver threadwork.

SCRIPT. PAPER. Naskh within broad gold border. Thin, dark biscuit-toned, polished paper, the margins being gold-sprinkled (three pages at the end with no script).

SCRIBE. DATE. Muḥammad Amīn al-Rushdī, *tabardār* of Old Saray, known as Ḥafīẓ al-Qor'ān of Adrianople, disciple of al-Ḥājjī [*sic*] Maḥmūd al-Rājī of Kütahya, A.H. 1213/A.D. 1798, cf. no. 463.

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PROVENANCE. *Tughrā* of Sultān 'Abdul-'Azīz (?) b. Maḥmūd (A.D. 1861-76) on the green case.

MINIATURES. ILLUMINATION. The disposition of decoration is as in no. 463, but richer. F. 1a headpiece: The green title in a panel within another panel of flower design, white on gold. Ff. 14b-15a: Two fully decorated pages with three-sided shaped borders in predominant gold. Chapter headings larger than in no. 463 and within coloured borders. 121 marginal designs (some double) in gold and colour; rosettes, large and small, throughout.

Miniatures exactly as in no. 463 but more carefully executed and in brighter colours. F. 95a: Muḥammad's 'seal' is more elaborate, and f. 102a represents the Ṭubā tree alone.

465

DĪVĀNS OF NUṢRAT AND 'AZĪZ

AUTHORS. This manuscript contains the works of two poets:

a. Nuṣrat (ff. 1b-47b). His original dīvān of Turkish and Persian ghazals disposed in the order of rhymes begins on f. 9b. The preceding folios, forming a sort of intro-

duction, are occupied by various poems in Arabic, Persian, and Turkish, chiefly interesting from autobiographical hints and references to contemporary events. F. 6a: An elegyon the death of the black slave-girl 'Anbar. F. 6b: A jesting chronogram on the conclusion of peace with Persia (A.H. 1160/A.D. 1747). F. 7a: Chronogram on the coming of some 'usurpers' (*zorbāyān*) to Damascus (A.H. 1161/A.D. 1748). F. 7b: Ditto on the arrival of Mehmed-agma in Syria on pilgrimage. F. 8a: Ditto on the recovery of Sulṭān Maḥmūd I (A.H. 1167/A.D. 1753); ditto on the accession of Sulṭān 'Othmān III (A.H. 1168/A.D. 1754). F. 8b: ditto on the accession of Sulṭān Muṣṭafā (real date A.H. 1171/A.D. 1757); ditto on the death of Rajā'ī-efendi (A.H. 1216/A.D. 1801 must be a mistake). The ghazals are followed by qīṭa'āt, a Persian *takhmīs* (on 'Omar ibn-Fāriḍ's poem), a *tarjī-band* and a story (*hikāyat*).

b. 'Azīz; whose qaṣīdas occupy ff. 48b–82b, and ghazals ff. 83b–94b. The former open with a summer poem (*tammūziya*) dedicated to Rāghib-pasha; many panegyrics are addressed to the Sulṭāns 'Othmān III (on his accession in A.H. 1168/A.D. 1754, f. 64a), Muṣṭafā III (A.H. 1171–87/A.D. 1757–73), ff. 66b, 67b, &c., 'Abd ul-Ḥamīd I (A.H. 1187–1203/A.D. 1773–89), ff. 53b, 57a, 76b, &c. A Persian qaṣīda f. 54b is inscribed to Sharīf-efendi, son of As'ad-efendi, &c.

SIZE. FOLIOS. 24.6 × 13.3 cm.; written surface 15.6 × 6.7 cm.; two columns of 23 lines; 95 folios.

BINDING. Green leather with centre panel of pink silk, 3 cord borders, gilt. Inside, pink marbled paper; fly-leaf, similar paper.

SCRIPT. PAPER. Nasta'liq, within gold rules. Thin, ivory, polished paper.

SCRIBE. DATE. Aḥmad Ḥāmid, known as . . . -zāde, middle of Shavvāl 1223/beginning of December 1808.

MINIATURES. ILLUMINATION. The text opens with a decorated headpiece of Turkish floral type, gold and blue. This and the opposite page have gold leaves on either side of script and between columns; the text is within a broad gold border; similar headpieces and border on ff. 9b, 49b, 83b. The rest of the text is within a thinner gold border, finely drawn.

MEDICAL NOTES (BINDING)

AUTHOR. The name of a Dr. Khayrullāh figures under several prescriptions (ff. 80, 81, 85, 90b, &c.).

TITLE. CONTENTS. A note-book (in Arabic, Turkish, and Latin) of a physician who refers to volumes i and ii of some work of his (contents of vol. i are given on f. 8a).

He was interested in the theoretical foundations of medicine, such as the action and reaction of bodies, the transmission of humid and congealed substances, &c., and evidently was an adherent of the ancient Greek and Arabic methods (f. 4a quotation from Avicenna). Ff. 10b-67: Prescriptions, composition of drugs. Ff. 79-92: Prescriptions in faulty Latin. At the beginning and end various entries (on hot wind causing heart-disease, books lent to a friend, &c.).

SIZE. FOLIOS. 32.6 × 16.7 cm.; written surface variable; 96 folios (many blank).

BINDING. Dark red-brown leather, 3-centre and corner pieces of grey leather, gilt design, 3 gilt cord borders. Inside, silver-sprinkled pale-blue paper.

SCRIPT. PAPER. Modern, hurried, ugly hand. Firm, cream, polished, laid paper, watermark.

SCRIBE. DATE. Beginning of the 19th century (?).

MINIATURES. ILLUMINATION. Rough drawings of a hand lifting a weight (f. 1b), &c.



ALBUM OF EXTRACTS

BEGINNING. بدانکه موسیقی لغت یونانیست

AUTHORS. See below.

TITLE. CONTENTS. A collection of disconnected Persian and Turkish texts.

F. 2b. Notes on Music.

F. 3a. Jāmī's mystical treatise *Lawā'ih*.

F. 6. Quotations from Rūhī (of Hamadān?), Shaykh Fayḍī (d. A.D. 1595), Nizāmī (opening chapter of the *Makhzan al-asrār*), stories about the mystics Junayd-i Baghdādī and Dhul-Nūn-i Miṣrī.

F. 7. On friendship. Moral exhortations.

F. 8. Enumeration of virtues, &c. in groups of threes and fours, in Arabic with an interlinear Persian translation.

F. 9-12. Various stories.

F. 13. On degrees of attachment.

F. 14. Quotations from Sa'dī and from Shaykh Bahā al-dīn 'Amilī's *Kashkūl*.

Ff. 16b-23a. Fuḍūlī's Turkish mathnavī *Bang-u-bāda*, 'Hashish and Wine'.

SIZE. FOLIOS. 23 × 13.5 cm.; written surface 18 × 10 cm.; script at various angles, in one to five columns; 23 folios; several pages blank or only partly covered with script.

BINDING. Lacquer binding, central panel of dark olive-green, marbled design outlined in gold dots, within two narrow black and gold borders, the two enclosing orange-gold medallions on dark-green ground. Inside, red lacquer with gold leaf and line border.

SCRIPT. PAPER. Elegant Persian shikasta written in compartments of different shapes; f. 8 Arabic text in naskh. Very thin, transparent, biscuit-toned paper.

SCRIBE. DATE. Binding dated A.H. 1259/A.D. 1843 with a dedication in gold script expressing the wish that the book 'may find refuge under the glory of Rajab 'Alī'(?).

MINIATURES. ILLUMINATION. All pages have gold and blue rules; elaborate compartments; gold written surface gold-sprinkled. Some titles are in red ink.

468

DALĀ'IL AL-KHAYRĀT

AUTHOR. Muḥammad b. Sulaymān al-Jazūlī.

TITLE. CONTENTS. *Dalā'il al-khayrāt* (in Arabic), the same work as that described under no. 459. The Introduction begins f. 2a, single sections of prayers on ff. 14b, 24b, 29a, 30a, 34a, 38b, 44b, 47a, 56b, 57b, 62b, 66a, 75b, 80a. Colophon on f. 82a.

SIZE. FOLIOS. 18.4 × 11.3 cm.; written surface 9.7 × 5.3 cm.; 13 lines; 82 folios (several folios loose).

BINDING. Black leather, flapped, centre panel of geometric leaf design and borders, gilt. Inside, stamped cream paper.

SCRIPT. PAPER. Naskh, within gold band; colophon in *thulth*; some marginal notes. Very thin, deep biscuit-toned, polished paper.

SCRIBE. DATE. Sayyid Muḥammad Ṣādiq al-Kharpuṭī, disciple of 'Abdullāh Zuhdī al-Tamīmī, A.H. 1276/A.D. 1859.

MINIATURES. ILLUMINATION. F. 1a, decorated page (gold ground) of which the top is occupied by the title in a design of gay flowers in sprays; the lower part forms interlining for text; f. 2a, similar gold interlining; f. 14b, a headpiece similar to f. 1b; headings of chapters in white with narrow panels (gold and colour); marginal corner piece decorations, &c.: ff. 8b, 12a, 13b, 14a, 24a, 24b, 30a, 38b, 47a, 56b, 66a, 75b, and 82a (scrolls of gay flowers, &c.); rosettes in text throughout; ff. 8b-11b, larger rosettes with benedictions inscribed.

Ff. 12b and 13a two sketchy miniatures of Mekka and Medina, oval, with corner pieces of flowers on gold ground.

IJĀZA (‘DIPLOMA’)

BEGINNING (after *basmala*). الحمد لله الذى انبت دوحه العلم

AUTHOR. Murtaḍā b. Muḥammad al-‘Ārif al-Ḥāfiẓ b. ‘Alī Murtaḍā, born in the Morea (Mūra) and domiciled in Constantinople.

TITLE. CONTENTS. This little book, written in Arabic, has no title. After a short introduction on the utility of knowledge (ff. 1b–3a), the author says that his pupil Sayyid ‘Alī Fu’ād b. Sayyid Muḥammad al-Amīn of Constantinople asked him for a diploma or licence (*ijāza*) to teach Islamic sciences; the request has been granted and the author gives the chain of tradition of which he is the repository. His teacher (f. 5b) was Nu’mān b. Muḥammad b. Ibrāhīm al-Akhishkawi (i.e. of Akhal-tsikhe in Transcaucasia) who had his *ijāza* from Muḥammad As’ad, called Imām-zāda. The spiritual genealogy goes up to [‘Alī b. Abī Bakr] Burhān al-dīn, author of the *Hidāya* [d. A.H. 593/A.D. 1197] (f. 9a) and, through him, to ‘Alī b. Abī Ṭālib, the Prophet’s cousin. Quite particularly is mentioned the authority of Muḥammad Hibatullāh b. Muḥammad Tājī, known as Muftī of Ba’labakk (f. 10b).

In the second part the author quotes the *isnād* of a saying of the Prophet, and adds that between him and the famous collector of traditions al-Bukhārī, there are 14 intermediaries (f. 12a).

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The end of the book consists of quotations from the traditions, and of admonitions to seekers of knowledge.

SIZE. FOLIOS. 17.5 × 12 cm.; written surface 10.5 × 5.8 cm.; 11 lines; 20 folios (the two last blank.)

BINDING. Green leather, flapped, with flower and leaf design in two shades of gold (symmetrically arranged), stamped line and leaf borders, gilt. Inside, gold trailing rose pattern on white paper.

SCRIPT. PAPER. Good modern Turkish naskh, within broad gold rules. A marginal note in f. 17b. Colophon, in the author’s own hand. Thin, biscuit-toned, polished paper.

SCRIBE. DATE. The scribe is unnamed. The colophon is in the hand of the author, evidently an old man: Murtaḍā b. Muḥammad b. Murtaḍā, on Friday, following the night of (the Prophet’s) nocturnal journey (*Layl al-isrā*) in Rajab 1300/May 1883. Seal: ‘Abduhu Murtaḍā, 1281/1864.

MINIATURES. ILLUMINATION. F. 1b—a decorated headpiece with red medallion inside; floral design on gold ground (two shades); blue finials; the whole within cord; gold interlining (in two shades) on ff. 1b and 2a. Large gold borders and rosettes throughout. Beginnings of sentences in red. Colophon between two gold bands (two shades) similar to f. 1b.

KANZ AL-HAQQ AL-MUBĪN

BEGINNING (after *basmala*). الحمد لله الذى رفع اقدار اهل العلم بالحديث

AUTHOR. 'Abd al-Ghanī b. Ismā'il b. [sic] al-Nāblusī al-Ḥanafī (A.H. 1050–1143/A.D. 1641–1731, see Brockelmann, *GAL*, ii, 345, no. 66).

TITLE. CONTENTS. *Kanz al-Ḥaqq al-mubīn fī ahādīth sayyid al-mursalīn*, 'Treasure of Uncontrovertible Truth (contained) in the traditions of the Lord of the Prophets'. In his Introduction the author says that he used Shaykh 'Abd al-Ra'ūf al-Munāwī al-Miṣrī al-Shāfi'ī's *Kunūz al-ḥaqqā'iq fī ḥadīth khayr al-khalā'iq* containing 10,000 traditions arranged in ten chapters (this author lived A.H. 952–1031/A.D. 1543–1622, cf. Brockelmann, *GAL*, ii, 306). He eliminated the repetitions and selected 3,880 traditions while preserving the alphabetic arrangement and the system of references to the original sources of which he gives a list (in red ink) saying that additional references are quoted in full.

The text begins on f. 3b (letter *alif*) and runs down to f. 106b in alphabetic order, each chapter being followed by an appendix entitled بال المحلى i.e. containing the words beginning with the article *al*.

The conclusion (f. 106a) gives the date of Nāblusī's work: 21 Muḥarram 1097/18 December 1685.

SIZE. FOLIOS. 22 × 13.3 cm.; written surface 14.6 × 7.7 cm.; 15 lines; 110 folios (3 last blank).

BINDING. Maroon leather, flapped, with lattice leaves and dots within two stamped borders (in two different shades), all gilt. Inside, green paper, with centre flower and line borders in gold. Similar slip-case.

SCRIPT. PAPER. Bold naskh, within broad gold rules. Colophon in *thulth*. Thin, dark biscuit-toned, polished paper.

SCRIBE. DATE. Yaḥyā Ḥilmī, calligrapher to Sulṭān 'Abdul-Ḥāmid, in 1307/1889.

PROVENANCE. Copied for the Field Marshal (*mushīr*) 'Alī Ṣā'ib-pasha.

MINIATURES. ILLUMINATION. F. 1b: Decorated headpiece of gold flowers on gold and blue grounds, within green lattice border, &c. In centre, small gold medalion left blank, surrounded by design in black, red, and light-green. Chapter headings in red script inside panels with flower design on gold ground, some panels all gilt without script. At end, a larger panel with double border; inside, a bunch of gay flowers. Rosettes, small and larger, throughout, sometimes accompanied by a floral design.

DĪVĀN OF RĀTIB

BEGINNING. تلاطم اليلجك دله بحر عشق ودرد

AUTHOR. It is explained in the Preface (f. 1b) that Rātib is the *nom de plume* of the vazīr Rātib Aḥmad-pasha, son of the Grand Vazīr 'Othmān-pasha the Lame (*a'raj*), i.e. of Topal 'Othmān-pasha, the famous opponent of Nādir Shāh. After having been promoted Qapudan (admiral) and appointed governor of the Morea, Rātib Aḥmad-pasha died in A.H. 1175/A.D. 1764, at the early age of 40. He was a pupil of Aq-ovalī Khātām-efendi of Yenī-shehir, knew Arabic, Persian, and Turkish, and was a calligrapher in several hands. According to a similar notice in Sāmī-bey's *Qāmūs*, iii, 2232, Rātib Aḥmad-pāshā was appointed Admiral in 1156/1743(?) and married a princess of the Sultān's house. From the poet's *divānche* Sāmī-bey quotes a verse which is found on f. 62b of the present copy.

TITLE. CONTENTS. F. 2b-15a are occupied by preliminary matter : praises to God, variations (*takhmīs*) on poems of such authors as Nadīm, Naḥifī, Nābī, Thābit, Aq-ovalī Khātām-efendi, Rasīmā, Sāmī, Mevlevi Faṣīḥ, Bāqī, Vahbī, and Rāshid.

The ghazals of the *divān* proper (ff. 15b-65a) are followed by specimens of other poetical forms:

sharḡiyāt (songs);

chronograms for the years A.H. 1146/A.D. 1733, A.H. 1160/A.D. 1747, &c. ;

riddles ;

muḡta'āt.

SIZE. FOLIOS. 26 × 15.5 cm.; written surface 15 × 7.3 cm.; about 21 lines; 88 folios (last 7 blank).

BINDING. Brown leather. Centre piece and four corners in delicate design in brown deeply sunk on gold ground; border of double cord in two different golds; similar flap; inside, white watered paper.

SCRIPT. PAPER. Nasta'liq. Polished biscuit and greenish paper within gold rules, mounted on broad margins of marbled paper of unusually bold designs.

SCRIBE. DATE. Sayyid Muḥammad Burhān al-dīn b. Shaykh Sulaymān al-Ḥusaynī, al-Balkhī, al-Qundūzī (in Northern Afghanistan), finished on 20 Ṣafar 1308/25 September 1890.

MINIATURES. ILLUMINATION. The text is divided into two columns by a double gold rule. Headings in red ink.

ADDITIONAL MANUSCRIPTS

472

GĦARĪB-NĀMA BY 'ĀSHĪQ-PASHA

BEGINNING. حمد وافر وشكر متكاثر وثناء بى حد وسپاس بى عد

AUTHOR. 'Alī ibn Mukhliṣ ibn Shaykh Ilyās, surnamed 'Āshīq-pasha, the oldest Ottoman poet, A.H. 670-733/A.D. 1271-1332. The *Gharīb-nāma* was finished in A.H. 730/A.D. 1329. The author aimed especially at explaining in Turkish the ideas of Ṣūfism, see Rieu, *TC*, p. 161; Gibb, *HOP*, i. 176-200; vi. 8-16; Giese in *EI*.

TITLE. CONTENTS. *Gharīb-nāma* 'The Book of the Stranger', i.e. of an exile in this world. The original consists of a short Persian Preface (absent in the present copy) and of 10 parts (*bāb*), each containing 10 legends (*dāstān*), these again each consisting of an exposition of the subject followed by an appropriate homily. Part I consists of subjects associated in some way with the number ONE, Part II with those associated with the number two, and so on.

The present manuscript is incomplete and has been wrongly bound. Apparently the text was left unfinished (f. 168b). It begins with a Preface in Turkish ending with the brief contents of the ten Parts (ff. 1-4b). Then the sections come in the following order:

F. 4b: Part I,	legend 1	F. 87a: Part IV,	legend 3
F. 16b: Part IX,	legend 1	F. 91b: Part IV,	legend 4
F. 29b: Part IX,	legend 9	F. 96a: Part VI,	legend 3
F. 39b: Part IX,	legend 10	F. 98a: Part VI,	legend 5
F. 47b: Part VII,	legend 1	F. 101b: Part IX,	legend 9
F. 54a: Part VIII,	legend 4	F. 109a: Part IX,	legend 16
F. 64a: Part VI,	legend 1	F. 113b: Part VI,	legend 6
F. 67a: Part VI,	legend 2	F. 120a: Part VI,	legend 9
F. 70a: Part III,	legend 3	F. 126b: Part VII,	legend 9
F. 72a: Part III,	legend 9	F. 136a: Part IX,	legend 7
F. 74b: Part III,	legend 3	F. 139b: Part VII,	legend 7
F. 78b: Part IV,	legend 1	F. 145b: Part VII,	legend 8
F. 82b: Part IV,	legend 2	F. 152a: Part VII,	legend 9

SIZE. FOLIOS. 34.2 × 24.5 cm.; written surface 26 × 17.7 cm.; 11 lines; 168 folios.

SCRIPT. PAPER. Bold, large naskh, fully vocalized. Cream toned, strong polished paper.

BINDING. Modern, brown leather back, brown cloth. Inside, yellow paper.

SCRIBE. DATE. Circa 1400.

ILLUMINATION. F. 1a. The original rectangular head-piece of volume i, blue, red, and gold with two lines of faded white lettering: 'The first part (الجزء الاول) of the *Gharīb-nāma* composed by 'Āshiq-pāshāh [*sic*].' Golden rosettes on first two pages. Text within blue and double red-line border. Titles (mostly Arabic) in red.

473

KITĀB AL-'ARŪD BY 'ABDULLĀH-MUNSHĪ

BEGINNING.

خداوندا تعالیٰ و تقدّس	* سنک حمد و کُن در ابتدا بس
ه صدر اولسا سنک شکرکه قایم	* زحافاتِ عللدن اوله سالم
نه ضرب ایده اکا حشو زمانه	* اره بیتی عروضی آسمانه
کوکُل بحرنده نظم ایده دُرردن	* که کلمز وزنه قیمت کهردن

AUTHOR. 'Abdullāh-munshī of the (Turcoman) clan Dūvirgi (cf. the Duberge sept of the Göklän in Turkmenistan). The poet is a judge by profession and seems to be a modest but disgruntled man not lacking in humour. F 6a:

بَنم اوش عاجزو بیچاره قاضی	* که مکتوبِ عملدن یق بیاضی
اولب اسمیله عبد الله منشی	* مناقب سِرلرن مخلوقه مغشی
قلینب نسبتُم هم دُور کییه	* بلینورم صورُرسک بر ایکیه
اولر صدقیله هر دم اعترافم	* اوزومک عجزنه که یوخ خلافم
ولی شول طیلسانلر صرخدنلر	* عطاییه خلاق قورخدنلر
کُربین اوزلری آوج شرفده	* دَکُدر سُرلری آلا صلفده
محقق هر بری علامیم در	* ازده لوحی یازن خامیم در
قضا یا مهملی در مدعاسی	* نه شکل اولدوغنی بلمز قیاسی

'Abdullāh-munshī moves very freely in Turkish verse and uses a great variety of Turkish forms. A few Arabic and Persian verses are also found in the text (f. 7a):

دلیل الفضل فی حسن الکلام	* وتوشیح الآلی فی النظام
بسی فارغ شو از جمله خلاق	* کرا کویی که باشد یار صادق

Despite the dry didactic purpose of the poem it merits full attention on account of its

early date, its archaic forms, and its skilful literary qualities. It is an interesting sample of Turkish literature which flourished at the court of the Mamluk Sultans of Egypt.

The poet says that he completed his work in A.H. 849/A.D. 1445 and that it took him ten days. F. 6a:

سکز یوز فرق طغز اولمشد هجرت * که بوکا اون کن اولد بدو و غایت

TITLE. CONTENTS. Kitāb al-‘arūḍ ‘Book of Metrics’.

F. 1b. Introduction describing God’s wonders in terms of Prosody.

F. 2b. The reason for the composition of the book.

F. 6a. The author speaks of himself.

F. 7b. Technical terms.

F. 8a. On feet of which verses consist.

F. 9a. Defects (*ilal*) of verses.

F. 11b. On the sixteen metres.

F. 13b. Explanation of the Six Circles illustrating the metres.

Ff. 14a–16b. The Six Circles.

SIZE. FOLIOS. 22.7 × 16.8 cm.; written surface 16.5 × 12.3 cm.; 2 columns of 3 lines; 16 folios.

BINDING. None. Now preserved in an old brown leather binding with gold designs.

SCRIPT. PAPER. Very careful and clear *naskh* vocalized throughout, ink touched by dampness. Thin biscuit-toned polished paper, margins stained.

SCRIBE. DATE. Copied sometime between A.H. 872 and 885/A.D. 1468–80.

PROVENANCE. برسم خزانه المقر الاشرف الکريم العالی المولوی الامیری الکیری السیفی من
یسبک [sic] مهدی امیر دوادار واستا دار العالیة ومدیر المملکة الاسلامیة الملکی الاشرفی قایتبای عز نصره

‘For the library of the residence, most noble, generous, exalted, masterly, Great-Amīrian, Sayfian from Yasbek(?) Mahdī, amir, ink-stand holder, master (*ustā*) of the exalted court, councillor of the Islamic State (belonging to) Malik Ashraf Qayit-bay, let his victory be exalted.’ This dedication indirectly referring to the titles of the dedicatee shows that the manuscript was presented to the Sultan of Egypt al-Ashraf Sayf al-din Qa’it-bay, who ruled A.H. 872–901/A.D. 1468–96, by his mamlūk Yasbek Mahdī, holding the rank of *davāt-dār*. This prince was killed in the battle with the Aq-qoyunlu amirs at Ruhā in Ramaḍān 885/November 1480.

ILLUMINATION. F. 1a. A *sarlanḥ* of 5 lines of gold script within 8-lobed medallion, above and below which are added rectangular panels also with golden lettering; the whole composition is in green, blue, and gold borders; two blue fleurons. F. 1b has a similarly decorated head-piece with *basmala* in red gold, on gold arabesque ground; surmounted by a blue and gold panel. Ff. 14–16 have six double circles illustrating various metres. Headings and technical terms in text written in gold.

NAFAḤĀT AL-UNS (in Persian)

AUTHOR. 'Abd al-Raḥmān Jāmī (A.H. 817-898/A.D. 1414-1492), see Browne, *LHP*, iii, 507-48.

TITLE. CONTENTS. *Nafaḥāt al-uns min ḥaḍarāt al-Quds* (in Persian). Biographies of over six hundred great ṣūfīs, with an introduction on the dogmas of ṣūfism. Completed A.H. 883/A.D. 1478. The text was published by Nassau Lees, Calcutta 1859. In the present manuscript the text (ff. 1b-350a) is followed by a valuable Appendix (*takmila*), ff. 350b-377a, beginning: *تیمنا بذكر الملك الاعلى چون تسويد اوراق . . . بسر حد اتمام رسيد*. The author's name is not mentioned but from the MSS. Br. Mus. Or. 218 and Add. 26292 it is clear that this Appendix emanates from the pen of Jāmī's eminent pupil 'Abd al-Ghaḥūr Lārī who also wrote a commentary on the *Nafaḥāt*, see Rieu, *PC*, p. 350b. The author says that for a long time 'he had rubbed the face of sincerity on the threshold of Jāmī's greatness' and was present at his master's death-bed. The Appendix gives a personal account of Jāmī's habits, sayings, friends, &c., as well as a detailed list of his writings (f. 371a).

SIZE. FOLIOS. 30.6 × 19 cm.; written surface 17.7 × 9.3 cm.; 17 lines; 377 folios.

BINDING. Black leather, sunk 3-centre and corner pieces, gilt. Inside, brown-red leather, 3-centre and corners of gilt tracery over blue, green, orange, brown, and black.

SCRIPT. PAPER. Nasta'liq, within gold and blue rules. Firm, deep ivory-toned polished paper; first two and last pages patched.

SCRIBE. DATE. The text of the *Nafaḥāt* was transcribed in Shavvāl 1003/June 1595 (f. 350a) and that of the Appendix in Dhul-qa'da 1003/July 1595 (f. 377a).

PROVENANCE. Ff. 1a and 1b: seal of *Ibrāhīm* bearing the date of A.H. 1207/A.D. 1792 and confirmed by the signature of a Turk: Ḥājji Ibrāhīm Abū-Bakr-zāde, A.H. 1208/A.D. 1793.

MINIATURES. ILLUMINATION. Opens with decorated headpiece (blank gold panel) in gold, blue, black, &c.; similar headpiece on f. 350b.; small titles in red ink.

Nine miniatures of which 5 (marked with *) have been mounted. The style of the miniatures shows none of the characteristics of the style of Shāh 'Abbās I's time, which fact favours the idea that the painter lived either in a remote eastern province, or in Turkey (?).

*F. 42a. A young Christian accepts Islam in the presence of Junayd Baghdādī who is seated on a chair. Behind him is seen Sirrī Saqaṭī (in blue), other persons in the assembly being Ḥārith Muḥāsibī, Ja'far Ḥaddād, Muḥammad Qaṣṣāb, &c.

*F. 79b. The martyrdom of Mansūr al-Ḥallāj.

F. 116*a*. Abū-Adyān walks on live coals to convince a Zoroastrian of God's power over the elements.

*F. 177*b*. After an illness, Yaḥyā b. 'Ammār Nīshāpūrī explains from his chair that he will have a successor, similarly to the Prophet who was succeeded by the four Caliphs. The latter are shown on the miniature. 'Alī, with Ḥasan and Ḥusayn, is seen in the lower left-hand corner.

*F. 219*b*. A picture meant to illustrate the story of Shaykh 'Ubaydullāh and his two young murīds: a shaykh is sitting in a cave, while a youth reads a book under a tree, and another stands behind the tree. A goatherd with his goats in the foreground.

F. 226*b*. Shaykh Najm al-dīn Kubrā defends Khwārazm against the Mongols.

*F. 248*b*. The dancing dervishes of the Mevlevī order founded by Jalāl al-dīn Rūmī, the onlookers being dressed in Ottoman Turkish attire.

F. 276*a*. Shaykh Muḥyī al-dīn al-Jīlānī, having had a vision of the pilgrims at 'Arafāt, asks his mother to let him go to Baghdād for his studies.

F. 302*b*. Shaykh Muḥyī al-dīn Ibn al-'Arabī pours live coals into a philosopher's lap to show him that God may deprive them of their burning properties.

475

NAMES OF GOD, ETC.

TITLE. CONTENTS. *Asmā'u Allāhi ta'alā*. Names of God and pious invocations (ff. 1*b*-7*a*). Names of Muḥammad (ff. 7*b*-11*a*). Prayers to be recited on each day of the week (ff. 11*b*-14*b*). Bodily characteristics of the Prophet (f. 15). In Arabic, with inter-linear explanations in Turkish.

SIZE. FOLIOS. 12 × 17 cm.; written surface 6 × 9.5 cm.; 5 lines; 16 folios.

BINDING. Dark purple polished leather. In centre, gold medallion with pendants, and broad narrow gold borders. Inside, shiny green printed paper with gold flower, &c., pattern.

SCRIPT. PAPER. Thin large naskh within gold rules. Firm polished paper of various colours, cream, blue-green, buff-olive, gold-sprinkled.

SCRIBE. DATE. On the fly-leaf in modern writing: 'from the early days of the Shaykh.' *Circa* A.D. 1500.

PROVENANCE. Dedicated to 'Sultān Muḥammad son of Bāyazīd-khān'. The arrangement of the script suggests that 'Muḥammad' should precede 'Bāyazīd'. There was, however, no reigning sultān 'Muḥammad ibn Bāyazīd'. Therefore apparently Sultān Muḥammad was only a royal prince, whose title *Sultān* is inferior to the title *Khān* given to his father. Moreover, a text of such an elementary nature as this would be better suited to some young prince. In all probability it was dedicated to a son of Sultan Bāyazīd II (A.H. 886-918/A.D. 1481-1512). The manuscript does not look earlier than the 16th century.

ILLUMINATIONS. F. 1*a* is decorated with a central square which has four blue corner-pieces and contains cabbalistic numbers divided into sixteen squares: top and bottom—two panels of gold script: 'this is the true meaning of God's words.' F. 1*b*: decorated head-piece with script on gold panel on blue ground with floral designs. Similar head-piece on f. 7*b*. Simpler head-pieces on ff. 11*b*–14*b*. The names of God and the Prophet in small squares with gold rulings. F. 16*b* has a lobed medallion, blue with gold border bearing the name of Sultān Muḥammad ibn Sultān Bāyazīd khān, regularly inscribed on the right, and on the left written in reverse, so as to form a symmetrical pattern.

476

MATHNAVĪ-YI MA'NAVĪ

AUTHOR. Jalāl al-dīn Rūmī (d. A.H. 672/A.D. 1273).

TITLE. CONTENTS. *Mathnavī-yi ma'navī*, the famous Persian mystical poem. Text with some old variants:

بشنو این نی چون حکایت میکند . . .

در تقیرم مرد وزن نالیده اند . . .

Books begin: I—f. 3*a*; II—f. 51*b*; III—f. 94*b*; IV—f. 152*b*; V—f. 195*b*; VI—f. 249*b*. F. 306*b*: a poem by Sultān Valad, son of Jalāl al-dīn:

مدتی زین مثنوی چون والد

شد خمش کفتش ولد کای زنده دم

SIZE. FOLIOS. 18 × 12 cm.; written surface 13 × 8 cm.; in 4 columns; 23 lines; 308 folios.

BINDING. Red leather, centre panel of black velvet with heavy white silk embroidery یا حضرت مولانا within an oval border of twisted silver embroidered thread. Inside, pink paper with gold line lattice work. The manuscript is enclosed in a white silk case, embroidered in colours with floral and other patterns, and with dark cord borders and holder. On the flap is an inscription in red: *Yā Hadrat Maulānā*.

SCRIPT. PAPER. Very small naskh. Firm thin paper.

SCRIBE. DATE. 'Ubayd b. Khidr al-Maulavī. A.H. 936/A.D. 1529–30.

PROVENANCE. On f. 2*a* a seal in the shape of a Maulavī bonnet with a turban.

خادم این مثنوی شریف کمتر[ین] درویشان شیخ محمد سعید المولوی

'The servant [*sic*] of this honourable Mathnavī, the least of the dervishes Shaykh Muḥammad Sa'īd al-Maulavī', which suggests that the manuscript was connected with some Maulavī centre.

ILLUMINATION. Opens with two large black circles on entirely gilt pages; inside the circles are stars ✨ with the name of *Allāh* inscribed in the centre. First two pages of each Book are richly decorated, having blue headings with delicate gold designs, and borders filled with varied floral and geometrical ornament, containing a considerable amount of red, on gold and light-blue ground. The margins throughout are entirely gilt, with gold cloud forms in the text. Each Book is followed by a page or more of unusual black, gold, and colour designs: ff. 50b–51a: *يا فتاح الله*; ff. 93b–94a and 151b–152a faint floral motifs in gold; ff. 193b–194b: two black oval panels with floral designs in gold; ff. 246a–247a: floral designs in gold and pink; f. 308: designs in faint gold flowers; f. 309a: oval panel left in blank. The ornament throughout is wholly Turkish in character.

477

A SPECIMEN OF FAKHRĪ'S 'DÉCOUPÉ' SCRIPT

(A) Recto

CONTENTS. Quotations from the Qor'ān, xvii. 84; i; lxiv. 51 (in Arabic).

SIZE. 18.2 × 8.5 cm.; written surface 16.5 × 6.5 cm.; 7 lines of text.

BINDING. Mounted in card-case and glass.

SCRIPT. PAPER. Naskh. Cut in letters of cream-toned paper mounted on dull brownish ground.

SCRIBE. DATE. Signed: *al-'abd al-aqall Fakhrī*, see above, no. 415.

ILLUMINATIONS. Gold dots in text. Ruled gold border. Thin outer border gold-sprinkled.

(B) Verso

A *cul-de-lampe* in gold and blue (7 × 5 cm.) in the form of a medallion, with floral designs and blue finials. The central panel bears the inscription (in white) according to which the manuscript (to which it belonged) was destined for the library of the royal prince (*shāh-zāda-yi 'ālamīyān*) Abul-'Izz Yūsuf Bahādur khān. At top and bottom, traces of a Turkish poem in nasta'līq. 16th century?

478

A SPECIMEN OF 'DÉCOUPÉ' SCRIPT

CONTENTS. Twelve lines in Persian prose from a story of the sages who at Anūshīrvān's request committed their sayings to writing.

BEGINNING.

Recto: فرمود که حکماء آن روزگار در حضور خود حاضر شدند

Verso: آن در گرانمایه که از صدف دریای زخار بدر آوردند

SIZE. 23 × 15.4 cm.; written surface, recto: 14.3 × 7.5 cm.; verso: 14.5 × 7.8 cm.

BINDING. Mounted in card-case and glass.

SCRIPT. PAPER. Persian nasta'liq. Cut-out letters in white paper (verso, lines in white and gold alternately) mounted on dull green and (verso) brown, ground.

SCRIBE. No signature. Possibly Fakhrī (see nos. 415 and 477), or an artist of his school.

ILLUMINATIONS. Rosettes between the sentences. Text within lined border, green, gold, and blue. Outer margin of gold-sprinkled paper.

479

MANĀFI' AL-NĀS BY NIDĀ'Ī

BEGINNING. حق سبحانه و تعالیٰ به حمد و ثنا و رسولنه اقتدا

AUTHOR. On f. 108b the author Nadā'ī tells his life-story. On one of his journeys he became a teacher to the 'former Khan of Crimea' Şahib-Girey (A.H. 938-58/A.D. 1532-51). Apparently under his successor Devlet-Girey (A.D. 1551-74), he was sent on a mission to Sulṭān Selīm II (A.H. 974-83/A.D. 1566-74). During his absence the courtiers calumniated him and on his return he was imprisoned in a dark cell (*qara-zindān*) in Kafa (Theodosia). He spent seven years in prison and wrote twenty-two books on Şūfism. Some high protector (*ḥabīb-i akram*) obtained his release. A centenarian descendant of the Prophet imparted to him all his experience in medicine. The author completed the account by his readings and as a result wrote this book.

TITLE. CONTENTS. *Manāfi' al-nās* 'On what is useful to Men'.

F. 1a. An ode to Sulṭān Selīm II dated A.H. 974/A.D. 1566 (incomplete at the beginning).

F. 1b. Introduction on Medicine. In view of the scarcity of doctors, except those attached to the court, the author has decided to write a *vade-mecum* in 'clear Turkish' consisting of sixty chapters.

1. Man's constitution.
2. The four seasons of the year.
3. The limbs.
4. The mixture of humours.
5. How men came into being.
6. Temperaments.
7. The Pulse.

8. Retorts.
9. Diseases affecting the head; 10. the face; 11. the nose; 12. the ears; 13. the mouth; 14. the teeth; 15. the eyes.
16. Leprosy (*baraş*).
17. Scrofula (*temregü*).
18. Mange (*jerb*).
19. Scabies (*Fireng uyuzi*) (see below, p. 121).
20. Elephantiasis (*judhām*).
21. Piles (*mayasıl*).
22. Varicose veins (یاغہ؟, the word uncertain).
23. Wounds.
24. Blood-letting.
25. Circumcision.
26. Epilepsy.
27. Pains in the spleen (طلاق؟).
28. Warts (سکل).
29. Flatulence.
30. Retention of urine.
31. Gout.
32. Asthma.
33. Haemorrhoids (بواسیر).
34. Trembling of the extremities.
35. Jaundice (*yaraqān*).
36. Children's diseases.
37. Women's diseases.
38. Enemas.
39. Suppositories.
40. Burns.
41. Cataplasms.
42. Ointments.
43. Preparation of various oils.
44. Potions.
45. Digestives.
46. Impotence.
47. Sexual intercourse.
48. Useful foods.
49. Graduation of foods.
50. Utility of vegetables; 51. animals; 52. birds; 53. minerals and stones.
54. Simples, in alphabetical order (explained in Arabic and Persian).
55. Astringents.
56. Laxatives.
57. Electuaries.
58. Opiates.
59. Useful theriaca.



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60. The cause of the composition of the book (f. 108b).

F. 109b. A poem by the author Nadā'ī on the duties of a doctor.

SIZE. FOLIOS. 19 × 13 cm.; written surface 15.5 × 11 cm.; 17 lines; 111 folios.

SCRIPT. PAPER. Nasta'liq in a poor elderly hand. First 9 folios added later in modern hand. Paper coarse, cream-toned. Many folios stained or repaired.

BINDING. Boards covered with green paper; flap.

SCRIBE. DATE. Possibly the author's autograph (except for the first nine folios), 16th century A.D.

PROVENANCE. After text, prayers, quotations, and prescriptions by a later possessor. One of the prescriptions is said to have been sent 'by the late Murād pasha' to a Shaykh al-Islām.

ILLUMINATION. Headings and quotations in red ink. Text in a red-lined border.

480

TWO MEDICAL TREATISES

(A) KITĀB-I SULTĀNIYA

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BEGINNING (after *basmala*).

بَلِكَلِ كِم بُو كِتَابِي اَوْن دَوْرَت بَاب اَوْرَه يَازْدَم وَهْم اَدِي سُلْطَانِيَه قَوْدَم

AUTHOR. According to the former owner's label, Hājji-pasha (?).

TITLE. CONTENTS. *Kitāb-i sultāniya* on dietetics, in fourteen chapters with five additional chapters.

- F. 3b. Chapter i on food.
- F. 10b. Chapter ii on various kinds of waters.
- F. 12a. Chapter iii on exercise (*harakat*) and rest.
- F. 14a. Chapter iv on preserving the eyes and on collyriums.
- F. 14b. Chapter v on preserving the ears.
- F. 15a. Chapter vi on sleep.
- F. 15b. Chapter vii on vomiting.
- F. 18a. Chapter viii on diarrhoea and constipation.
- F. 19b. Chapter ix on baths.
- F. 22a. Chapter x on sexual intercourse.
- F. 24. Chapter xi on corroborants.
- F. 26b. Chapter xii on the four seasons of the year.
- F. 28a. Chapter xiii on various kinds of foods.
- F. 33b. Chapter xiv on various kinds of drinks, on preparations from grains, on enemas.
- F. 40b. Chapter xv on exhilarants.

F. 41*b*. Chapter xvi on stomachics (*jāvārishāt*).

F. 43*b*. Chapter xvii on electuaries (*mā'jūn*).

F. 45*a*. Chapter xviii on dye-stuffs for the hair.

F. 46*a*. Chapter xix on dentifrices.

DATE. Finished in Adrianople in the middle of Rabī' I 848/beginning of July 1444.

(B) AL-TAS'HIL FIL-ṬIBB

BEGINNING (after *basmala*, &c.). چون بدمکه خیر الناس من ینفع الناس

AUTHOR. Judging by the style, the author of (A) and (B) is the same person.

TITLE. CONTENTS. *al-Tas'hil fil-ṭibb* 'Relief for Medicine', a manual of the type of 'one's own doctor'; f. 46*b*. Recipe of a salve for incurables; f. 47*b*. The true beginning of the Manual which is divided into three parts: Part I: first chapter: on medical theory (f. 48*a*); second chapter: on medical practice. Part II: on food, drink, and remedies (f. 51*b*). Part III: causes and symptoms of ailments (f. 59*b*). At the end some recipes (slightly defective owing to the folios having been trimmed).

SIZE. FOLIOS. 18 × 13.4 cm.; written surface 12.5 × 8 cm.; 13 lines; 118 folios.

SCRIPT. PAPER. Naskh (text vocalized throughout). A very neat script. Red ink headings. Cream-toned paper.

BINDING. Dark red leather. Marble-paper cover with medallion and pendants sunk on gold ground; within the lozenges and circles inscription: 'Made by Mullā Muḥammad Dhākir, the book-binder, in 1066/1656 and in 1077/1666(?)'; flap. Inside, yellow paper.

SCRIBE. DATE. No colophon. Late 16th century(?).

PROVENANCE. Seal of Muḥammad Qurd ibn(?) 'Abdullāh, A.H. 1007/A.D. 1598: يك ذره عنايت الهی * بهتر ز هزار پادشاهی

481

TWO MINIATURES

TITLE. CONTENTS. The miniatures belong to the same historical poem written in Turkish in the heroic metre *mutaqārib*, in imitation of Firdausi's *Shāh-nāma*. The beginnings of the text on the miniatures are

(A) ایروب خیل شاهنشهی بی شمار * شکست اولدی اخر سپاه تترار

(B) عطا بخش و سربار و دشمن شکن * رعیت نوازنده و مؤتمن

A verse in verso of (B) may serve as a clue to the original manuscript.

قراقاش پاشا قرادوب کوزی * الوب اول حصاری اغردی یوزی

'Qāra-qāsh pāshā's looks darkened, but when he took that fort his face became white (i.e. he became honoured).' The surname *Qāra-qāsh* ('the black-browed one') is uncommon and it is probable that the passage refers to Qāra-qāsh Mehmed pasha who on 14 September 1621 died in a battle before Khotin (on the Dniester), during the Polish campaign of Sultān 'Othmān II (A.D. 1618–22). The event was described in a *Shāh-nāma* composed (in Turkish) by the court-panegyrist of 'Othmān II, Mehmed Nādirī (d. in A.H. 1036/A.D. 1627). If, then, our folio belongs to Nādirī's *Shāh-nāma* (which consists of 1948 distichs, see Hammer, *GOR*, iv, pp. vii and 694) the subject of the second miniature should also belong to the reign of the same Sultān. In fact, on the day of 'Othmān II's accession to the throne (A.H. 1027/A.D. 1618), Prince Muḥammad Girey of the Crimea, with his suite of Tatars, escaped from the Istanbul prison and the Ottoman cavalry recaptured him only in Pravadia (Bulgaria). This rare incident, in which the Ottomans and the 'Tatars' of the Crimea were in conflict, may be the subject of (A).

SIZE. 31.5 × 24.3 cm.; written surface 26.5 × 21.5 cm.

SCRIPT. PAPER. Nasta'liq. Greyish paper.

BINDING. Now mounted under glass.

DATE. Beginning of the 17th century A.D.

MINIATURES: A. The Black-Tatars (in round, fur-bordered bonnets with red tops) are defeated by the Imperial troops (in turbans and helmets).

B. Capture of a Christian fortress inside which there is a church. A troop of Muslim horse (armed with swords and spears) and foot (armed with matchlocks) are attacking a Christian garrison (wearing all-black European hats and armed with matchlocks).

482

ḤADĀ'IQ AL-ḤAQĀ'IQ FĪ TAKMILAT AL-SHAQĀ'IQ

BEGINNING. نسیم عنبرشیم حمد و ثنا کشایندۀ شقایق تقدیس خدا . . . قلنور

AUTHOR. 'Atā'ullāh ibn Yaḥyā Nau'ī-zāda (Nev'ī-zāda, son of the poet Nev'ī) A.H. 991–1044/A.D. 1583–1634, see Babinger, *GSO*, 171–2.

TITLE. 'The Pleasaunces of Verities to complete the "Peonies"', i.e. a biographical dictionary of Ottoman ministers, dignitaries, and worthies, which forms a supplement to Aḥmad ibn Muṣṭafā Ṭash-köprü-zāde's work 'Crimson Peonies'. The *Ḥadā'iq* was printed in Stambul in A.H. 1268/A.D. 1851.

Before the text (ff. 1b–12a) there is a table of the chief entries in the text, 693 names in all, not counting the names of the lesser worthies. The text is divided into classes (*ṭabaqāt*) of successive reigns of Sultans:

F. 3b. Sulaymān I (tenth reign in the dynasty).

F. 52a. Selīm II (eleventh reign).

- F. 108*b*. Murād III (twelfth reign).
 F. 193*b*. Muḥammad III (thirteenth reign).
 F. 228*b*. Aḥmad I (fourteenth reign).
 F. 322*b*. Muṣṭafā I (fifteenth reign).
 F. 325*a*. 'Othmān II (sixteenth reign).
 F. 344*b*. Muṣṭafā I (second time).
 F. 356*b*. Murād IV (seventeenth reign).

The biographies go down to the year A.H. 1044/A.D. 1634.

SIZE. FOLIOS. 25.8 × 15 cm.; written surface 20.8 × 10.2 cm.; 33 lines; 406 folios.

SCRIPT. PAPER. Turkish nasta'liq but assuming the form of *divānī* towards end, Cream-toned paper, semi-polished. Some stains.

BINDING. Brown leather with sunk centre medallion (oval, lobed). Inside, checkered square medallion stamped with gold.

SCRIBE. DATE. PROVENANCE. Possibly copied in the author's time. Numerous corrections in the margins may be by Nev'ī-zāde himself.

ILLUMINATION. The table of contents is divided by gold lines into squares and has a sober initial ornament on f. 1*b* of floral designs in gold. Text throughout in gold border. Titles in text and in margin in red ink.

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483

MUṢṬAFĀ FAYDĪ'S EIGHT MEDICAL TREATISES

BEGINNING (after *basmala*, &c.).

بو رسالۂ صحت نصاب و نسخۂ حکمت انتسابک تالیف و ترسیمه باعث

AUTHOR. Muṣṭafā Faydī, doctor to Sulṭān Muḥammad IV (A.H. 1058–99/A.D. 1648–87).

TITLE. CONTENTS. *Rasā'il al-mushfiya lil-amrād al-mushkila*, 'Treatises on curing difficult diseases'.

I. In his introduction (f. 1*b*) the author says that his intention is to put together the information on Hypochondria and Melancholia (*'illat-i marāqiya* and *saudā-yi marāqiya*), as well as on cholera (حمای وبائیہ؟), *palīqa* (پلیقہ؟ or بلیکا) and "French disease" (cf. above, p. 117). He refers to the Latin authors who studied these questions. The first treatise in nine paragraphs is on hypochondria and its treatment.

II. On melancholia (*saudā-yi marāqiya*) (f. 10*b*).

III. *Ghāyat al-bayān fī tadbīr badan al-insān*, 'The aim of the explanation concerning the treatment of the human body', consisting of an introduction and four chapters beginning on ff. 16*b*, 25*a* (on Simples), 38*a* (on Composita), 43*a* (on various ailments and their treatment), 71*b* (on fevers, French disease, *balīka*, &c.).

IV. An abridgement of the Pharmacopoeia (*Qarābādīn*) of Nūḥ-efendi (f. 78*b*).

V. *Risālat al-jidwār*, i.e. on the zedoary root which the author identifies with *Anṭūra*, *Antūla*, in Arabic *antīlat al-saudā* (in point of fact the latter is not *zedoary* but *zerumbet*). This treatise is dedicated to the Grand Vazīr Muḥammad pāshā, f. 85*b*.

VI. On antidotes (*ḥādẓahr*), f. 87*b*.

VII. On weights used in medicine, f. 92*b*, followed by an alphabetic list of drugs.

VIII. Another treatise on antidotes translated from the Arabic of Badr al-dīn Muḥammad ibn Muḥammad Qūṣūnī at the request of Muṣṭafā pāshā ibn Siyāvush pāshā, f. 95*b*.

SIZE. FOLIOS. 21 × 13.3 cm.; written surface 15.3 × 8 cm.; 31 lines; 98 folios.

SCRIPT. PAPER. Neat and extremely fine nasta'liq. Cream-toned, semi-polished paper.

BINDING. Brown-red leather with gold border and a central square of double gold line. Inside, brown leather, gold-line border.

SCRIBE. DATE. Either the author, or a professional under his orders. All the treatises are dated by the months of the year '62, i.e. A.H. 1062/A.D. 1652.

PROVENANCE. On f. 1*a* the signature of the former owner *al-sayyid Muṣṭafā Ma'sūd al-Mutaṭabbib* ('the Medicaster').

ILLUMINATION. Headings in red ink.



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484

MAGHZ AL-ṬIBB

BEGINNING. الحمد لله رب العالمين

ای درد تو آمده علاج دل ما * عشق تو موافق مزاج دل ما

AUTHOR. Yūsuf ibn Muḥammad, surnamed Yūsufī, a physician of Herat who died about A.H. 950/A.D. 1543; see Rieu, *PC*, ii. 457*b*. Ethé, *CPM*, India Office, ii. 1346. Translator into Turkish: Ṭal'atī.

TITLE. *Maghz al-Ṭibb* [*sic*], 'the Marrow of Medicine'. In his preface the translator says that he could not find a better practical treatise on medicine than the 'quatrains' (*rubā iyāt*) of Yūsufī which he decided to present in Turkish garb. On f. 1*b* he especially quotes Yūsufī's Persian verses from the '*Ilāj al-amrād*' (f. 1*b*) and *Favā'id al-akhbār* (f. 2*b*), on the treatment of diseases by their opposite elements, on the four humours of the human body: blood, phlegm, bile, and black bile, &c. The translator himself tried out Yūsufī's prescriptions and found no fault with them. The description of ailments and their treatment begins on f. 5*a* and goes down to f. 106*a*. The text is divided into 369 paragraphs and consists of Persian quotations in verse and prose followed by explanations in Turkish. Before the text is a folio (f. 1) containing praise of the author

and the commentator (*shāriḥ*) by three persons: Sulaymān Nidāqī(?), Nā'ilī, and Muḥammad 'Iṣmatī, the *qāḍī-askar* of Rumelia (all three transcribed in the same hand as the text).

SIZE. FOLIOS. 21 × 14 cm.; written surface 14 × 7.5 cm.; 19 lines; 7 + 106 folios.

SCRIPT. PAPER. Nasta'liq. Yellowish paper (originally white).

BINDING. Dark red leather with marbled paper outside.

SCRIBE. DATE. Apparently Ṭal'atī himself in A.H. 1067/A.D. 1657—153 years after the date of the composition of the *rubā'iyāt* in A.H. 914/A.D. 1508, as the translator explains on f. 4a.

PROVENANCE. Probably the translator's copy.

ILLUMINATION. A soberly executed manuscript with rubrications in the text. Ff. ii–vii before text give a table of contents arranged in small squares 9 × 5 to a page.

485

VAQF-NĀMA OF SULAYMĀN-PĀSHĀ

BEGINNING. هزاران هزار حمد و ثنای بی ابتدا

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CONTENTS. The master of the (Imperial) Stables (*mīr-ākhor-i kabīr*) Sulaymān āghā (later Grand Vizier), resident in Kefche ward of Scutari (*Üsküdar*), through his nephews appointed as his deputies, makes dispositions concerning the upkeep of certain mosques, mausoleums, and schools, as well as concerning the recitation of prayers, the lighting of wax candles, &c. For this object he makes an endowment from his property.

F. 1b–2b. Introduction on the frailty of human life.

F. 3b. Appointment of his representatives.

F. 6a. Enumeration of the estates situated in Scutari, Qāḍī-köy, Istanbul, Adrianople, Bulghurlu, &c., for the upkeep of the cathedral mosque in Kefche ward, a mosque in Istanbul, &c.

F. 12a. The emoluments of the imām, preacher, mu'ezzin, cleaners, &c., are enumerated in so many *aqchas* (silver coins) per day; special sums are assigned for the annual celebrations of Muslim festivals, for the clothing of the pupils of the school, &c.

F. 14a. Additional endowments.

F. 23b. Additional alterations in the clauses of the endowment.

Ff. 14a–17a (script in margin). Names of witnesses.

F. 25b. Names of witnesses.

SIZE. 28–17.5 cm.; written surface 19 × 9 cm.; 11 lines; 26 folios.

BINDING. Red-brown leather with 3-centre and corners sunk with gold ground to design; gold line-and-cord border; flap. Inside, grey leather, gold-tooled centre design, gold line-and-cord border.

SCRIPT. PAPER. Bold professional nasta'liq. Thin, biscuit-toned, polished paper, stained at places.

SCRIBE. DATE. The original endowment is dated 24 Sha'bān 1088/22 October 1677 (f. 13b); first addition 22 Sha'bān 1094/14 August 1683 (f. 22b); second addition, in which the former Sulaymān-āgha is called Grand-Vizier Sulaymān pāshā, 22 Rabī' II 1097/18 February 1686. Sulaymān pāshā was in office from Muḥarram 1097 to Dhul-qa'da 1098/December 1685–September 1687. F. 3b bears the endorsement of the Qāḍī Ḥājī Muṣṭafā ibn Ḥājī Muḥammad al-Qunawī and his seal. F. 14a has the endorsement of Muḥammad ibn Ramaḍān and apparently his seal. Ff. 3a and 24b: a seal النده مهر احمد بر دل مهر سليمان, 'In his hand—love (*mihṛ*) for Aḥmad (= the Prophet), on (his) heart the seal (*muhṛ*) of Sulaymān'. Ff. 22b and 25b: two endorsements dated A.H. 1262/A.D. 1846 by some representatives of the office of pious endowments (*auqāf*).

ILLUMINATION. F. 1b: a decorated head-piece in gold, dull blue, red, &c., containing a blank gold panel; upper part shaped with interlaced finials; f. 3b: a similar rectangular head-piece. Text in gold border, gold rosettes throughout the text. Arabic quotations in gold script.

486

TWO TREATISES ON FARRIERY

BEGINNING (after *basmala*, &c.).

(A) روایت اولنور که اسکندر ذو القرنین شرب آب حیات ایچون ظلماته سفر مراد ائدکده

(B) ائمة الدین و علماء اهل الیقین روایت قلورلر کم چون اسکندر ذو القرنین روم

ولایتندن خروج قلدی

AUTHORS. Unknown. A hint at the name of the author of the first treatise may be the *nom de plume* Jāmī mentioned on f. 51b. A Turkish poet Jāmī died in A.H. 1019/A.D. 1610, see above, no. 435, p. 60.

TITLE. CONTENTS. The title *Asp-nāma* inscribed inside the cover is by a later hand. Both treatises (A and B) are very similar in character to the *Bāyṭar-nāma* (no. 492) and reproduce much the same matter.

A

F. 1b. Stories of horses connected with Alexander the Great (Aristotle tests the endurance of horses of various colours), the Caliph 'Omar, Muhammad (f. 4a the names of his twenty-three horses); quotations from the Qor'ān, the traditions, books of Islamic Law.

F. 34b. On good and bad horses. A good horse must have twenty-seven qualities beginning in Turkish with the letter *y*- (some of the obsolete terms being explained in plain Turkish); a good horse must resemble a woman, a camel, &c. (see MS. 492, f. 3).

- F. 40*b*. 'The horse's rights', i.e. what care is to be given to a horse.
 F. 47*b*. The teeth and the age of horses.
 F. 50*a*. An ode to the King (with a reference to the poet Jāmī).

B

- F. 52*a*. Stories of Alexander in Khorasan (Aristotle writes the book *Bayṭar-nāma*).
 F. 54*b*. Good and bad horses according to their external appearance. A good horse must have sixty-two special qualities (of them three are common with those of a woman, &c., see above, f. 34*b*).
 F. 57*a*. Various colours of horses.
 F. 62*a*. Bad horses and their characteristics.
 F. 64*a*. Names of the twenty-seven ailments of the horse (in Arabic).
 F. 65*a*. How to fatten a horse.
 F. 66*a*. How to know the age of a horse.
 Ff. 67-114*a*. Ailments of horses: in eighty-two paragraphs.

SIZE. FOLIOS. 25.5 × 16.5 cm.; written surface 15.5 × 8.5 cm.; 11 lines; 14 folios.

BINDING. Green-stamped paper boards, flap. Inside, brown marble paper.

SCRIPT. PAPER. Clear naskh (text being vocalized throughout), within gold and black rules. Thin ivory-toned polished paper, corners discoloured.

SCRIBE. DATE. Copied *circa* A.D. 1700.

PROVENANCE. On ff. 1*a*, 52*a*, 114*a* the seal of the Crimean Prince Muḥammad Girey, son of Daulat Girey, dated A.H. 1121/A.D. 1709. Daulat (Devlet) Girey II ruled in A.H. 1110-14 and 1121-5; his son Muḥammad never ruled. His royal origin is indicated by the flourishes and decorations round the seal. The second seal under it is undecipherable.

ILLUMINATION. Ff. 1*b*, 52*b*: two similar head-pieces, gold and colour with blank gold panel, shaped above; blue finials. Text within gold and black borders. Ff. 2*b* and 57-62: eleven miniatures showing sixteen saddled horses of different colours on gold or silver ground.

487

AL-SAB' AL-SAYYĀR BY MUḤAMMAD RIḌĀ

BEGINNING. حمد نامحدود و درود نامعدود شایسته جناب واجب الوجود

AUTHOR. Sayyid Muḥammad Riḍā (d. in A.H. 1169/A.D. 1756).

TITLE. CONTENTS. *Al-sab' al-sayyār fī akhbār mulūk al-Tātār*, 'Seven Planets concerning the Tatar kings', being the history of the khans of Crimea from Mengli-Girey I (year A.H. 871/A.D. 1466) down to Mengli-Girey II (year A.H. 1150/A.D. 1737), see V. D. Smirnov, *Krīmskoye khanstvo*, i, 1887, pp. ix-xiv, and Babinger, *GSO*, 281. There exists an old and faulty edition of this history by Kazembek, Kazan, 1832. The

present manuscript completes its lacunae, cf. V. D. Smirnov, *Manuscripts turcs de l'Institut des Langues Orientales*, Saint-Petersbourg, 1897, pp. 27-31, as compared with ff. 81b and 122b of the present copy.

SIZE. FOLIOS. 23 × 13 cm.; written surface 16 × 7 cm.; 27 lines; 218 folios.

BINDING. Brown leather with central panel in black leather. Gold 3-piece on brown ground; gold cord and gold line border; flap. Inside, grey and pink marbled paper.

SCRIPT. PAPER. Nasta'liq. Cream, thin, semi-polished paper.

SCRIBE. DATE. If not the author's autograph, the manuscript may have been corrected by him. Numerous corrections in the text. Before 1739.

PROVENANCE. Immediately after the record of Mengli-Girey's expedition against the infidels via Perekop (*Or*) the manuscript ends with an invocation to the 'Victorious khan' (*Ey khān-i fātiḥ!*) and may be the presentation copy of the author. Mengli-Girey II died on 29 Ramaḍān 1152/30 December 1739.

ILLUMINATIONS. F. 1b: a shaped head-piece of gold, blue, and pink, with finials, within double border, twined gold cord and crimson with white dots. Text within lined border throughout. F. 122b: an ode composed by Prince Shāhīn-Girey, son of Toqta-mish-Girey, and presented to the ruling khan Selim-Girey (who ruled in A.H. 1081-8, 1095-1102, and 1103-9). The qasīda opens:

یار کلوب عاشق منزلی قلسه جای
ایتمیه می گون یوزی دیده لری روشنای

and has twelve verses, each beginning with letters ی + ا. It is arranged in six concentric circles; in the centre stands the letter ی surrounded by letters ا forming twelve rays. Each verse continues through the outer circles following the corresponding rays, after which it returns in zigzags towards the centre to end in the rhyme ی + ا. The circles form a rosette carefully drawn in gold and colours. F. 57a: A map of the Crimea and the surrounding countries and seas showing the capital of the khans Bāghche-sarāy, Kafa (Theodosia), Balīq-ava (Balaklava), Mankūb, the fort Faraḥ-kermen or Or, 'which the infidels call Perekop', the spit of Rabāṭ (Arabat), Kersh (Kerch); on the eastern side of the strait: Ṭamān and Tamrūq (Temruk), south of the Kuban; at the estuary of the Don: the fortress of Azaq (Azov); between the Upper Don and the next river flowing into the Azov Sea (Mius?) is the name Bursuq (Bursaḳ?). A river flowing into the 'Dead Sea' (Sivash) north-east of the Crimea is called Chinsqa. North of the Crimea: the Noghay country and farther north Moscovia (*Mosqov*); to the west of the Dnieper lies *Uqrayina* (Ukraine), and north of it the country *Ulḥiniya* (Volhynia). The Turkish name of the Dnieper *Uzu* is inscribed to the west of its estuary; to the west of the great bend of the Dnieper is written *Qudaq*(?). The map is drawn in white with seas and rivers in blue. It is divided into degrees of latitude (60°-70°) and longitude (50°).

DALĀ'IL AL-KHAYRĀT

BEGINNING (after *basmala*). الحمد لله الذى هدينا

AUTHOR. Muḥammad b. Sulaymān al-Jazūlī.

TITLE. CONTENTS. Identical with nos. 449 (part D), 459, 460, 462, and 468. Parts of invocations to Muḥammad are marked in the margin (I, f. 21*b*; II, f. 36*b*; III, f. 50*b*; IV, f. 66*a*; V, f. 82*a*; VI, f. 99*b*; VII, f. 117*b*; VIII, f. 134*b*).

SIZE. FOLIOS. 16.1 × 11.2 cm.; written surface (diameter) 6.3 cm.; 7 lines; 148 folios.

BINDING. Dark purple polished leather with sunk designs in black on gold; 3-centre and corner pieces; flap. Inside, blue paper.

SCRIPT. PAPER. Naskh. Cream, semi-polished paper.

DATE. Dhul-Qa'da 1177/May 1764.

PROVENANCE. Presentation copy to Sulṭān Selīm b. Sulṭān Muṣṭafā b. Sulṭān Aḥmad. As Sulṭān Selīm III began to reign in A.H. 1203/A.D. 1789, the book must have been presented to him while he was still a prince. This is reflected in his reduced title: *ḥadrat-i maulānā al-fakhīm al-Sulṭān Selīm-khān ibn al-Sulṭān al-a'zam wal-khāqān al-mukarram ḡill-allāhi fil-'ālam Sulṭān Muṣṭafā khān*.

ILLUMINATION. Ff. 1*b* and 2*b* fully decorated and similarly arranged as rectangles within gold and crimson borders. Inside, black circle with text inscribed in gold characters; outer circles, gold, blue, and crimson with white dots. Corner-pieces with floral designs, gold, blue, green, pink, white. Above the rectangle a top-piece with similar designs and gold finials. The text throughout in gold on black ground within concentric circles of gold and green. Ff. 20*b* and 21*a*: two miniatures of Mekka and Medina drawn in perspective and painted in light tones; each within a gold circle surrounded by faint floral designs in gold and colours.

NĀ'ILĪ'S RŪZ-NŪMĀ

BEGINNING. In the medallion (in Persian). 'This is the Script of Victory for him who holds it'.

AUTHOR. The calligrapher Muḥammad Nā'ilī.

TITLE. CONTENTS. *Rūz-nūmā*, 'Indication of days', or *Ḥazr*, 'Computation', being tables of astronomical and astrological calculations. The text consists of twelve tables.

1. The planets presiding at each hour of the days of the week. In the margin a list of musical tunes (*maqāmāt al-falak*) corresponding to each planet. Lower register: astrological characteristics of the planets.

2. A table (*ghurra-nāma*) for finding the week-days of the first day of each month. (Three red and gold corner-pieces.)

3. A table for finding the time of the morning dawn, sunrise, &c., on various days of the Ottoman calendar, divided into months. (Dark blue top.)

4. Table (*miftāḥ-i rŭz-nŭmā*) for finding out the beginning of the month Āzer (March) for the years of Hijra 1212–88. (Red and blue top.)

5. Table of unlucky days according to the days of the Ottoman calendar, &c. (Dark blue column on the right.)

6. Table of actions recommended and deprecated on the specific days of *Kānūn-erṣal*. (Red column on the right, script upside-down.)

7. Table of the position of the sun during the *arba'in* ('forty days') in winter; memorable days (Christmas, the night of *Qara-qonjolos* 'Black vampire', &c.). (Dark blue top.)

8. Similar indications for the *khamṣin* ('fifty days') of early spring, sign of Aquarius. (Red top.)

9. Ditto for Pisces. (Blue top.)

10. Ditto for Aries. (Red top.)

11. Ditto for Taurus. (Blue top.)

12. Ditto for Gemini. (Red top.)

Colophon. Note explaining that calculations in the tables apply to the position of Istanbul.

SIZE. A long roll of 126 × 10.7 cm.; written surface 103 × 9 cm.

SCRIPT. MATERIAL. Turkish nasta'liq, on thin vellum, yellow and transparent.

BINDING. Protective vellum covering, joined to text; outside red, inside yellow, with the gold circle with the author's name; red silk tape for keeping the roll tight.

SCRIBE. DATE. The author. 19 Ramaḍān (?) 1213/24 February 1799.

ILLUMINATION. Head-piece (12 × 10 cm.), gold floral design, with a rose in the centre and several borders crimson, blue, gold, black line. Lower panel with inscription (white on gold). The roll has a gold and black line border. The twelve tables are arranged in elaborate squares with crimson and gold corner-pieces, rosettes, floral details; certain columns have blue or red ground. Text in black and red ink.

ARABIC ALPHABET

TITLE. CONTENTS. No title. Signs and characters of the Arabic alphabet: single characters (ff. 1b–2b), combinations of double characters (ff. 3a–16a); a table of numerical values of the characters (f. 16b), prayers in Arabic (ff. 16b–18a).

SIZE. FOLIOS. 22.5 × 16 cm.; written surface 13 × 10 cm.; 6–7 lines, 18 folios.

BINDING. Red leather, central panel of blue leather with gold border; central design of flowers in gold of two shades, within two gold cord-and-line borders. Inside light-green paper with a double cord border in gold; in the centre a bouquet of flowers in gold of two shades: two pages at the beginning and two pages at the end of the book similarly arranged. Flap to suit the outer cover.

SCRIPT. PAPER. Naskh arranged in thirty squares per page. Strong cream semi-polished paper.

SCRIBE. DATE. Eighteenth century (?).

ILLUMINATION. Opens with two fully decorated pages: coloured flowers (pink, blue, green leaves) within elaborate gold and pink scroll-work and gold flower background, with impressed *pointillé* work. The whole in Turkish style influenced by Europe. In the first two tables the alternating white and gold squares are formed by lines drawn diagonally. In a white panel: 'O God, make it easy and not difficult and let it end happily.' Each page has margins with gold flower designs between two borders, squares containing script being ruled in gold; the final square being occupied by a flourish in red ink. Ff. 16a–18a have six panels with floral designs.

491

NIHĀYATUL-BAHJĀT BY SHABISTARĪ

BEGINNING. تيمنت بسم الله مبدئ البرية * مفيض الهدى مغطى العطايا السنية

AUTHOR. Ibrāhīm al-Shabistarī al-Naqshbandī, surnamed 'Second Sībawayh' for his works on Arabic grammar.

TITLE. CONTENTS. *Nihāyatu Bahjatin* [sic] 'The extreme limit of Joyfulness', the title surprisingly given to a versified treatise on Arabic grammar (in Arabic). Rhymes in *-ti* throughout. Divided into sixty-three paragraphs. Completed on 1 Muharram 900/2 October 1494 (f. 27a). F. 26b in margin: a prayer in Arabic.

SIZE. FOLIOS. 21.5 × 13 cm.; written surface 15 × 7 cm.; 19 lines; 27 folios.

BINDING. Dark-red leather, gold lines; inside, cardboard, marbled paper.

SCRIPT. PAPER. Naskh. Cream-toned paper.

SCRIBE. DATE. 18th century A.D. (?)

PROVENANCE. Endorsement of a previous owner 'Abd al-Qādir ibn Muḥammad Amīn ibn al-Ḥājj Muḥammad Amīn al-wazīr ibn al-Ḥājj Yūsuf, A.H. 1219/A.D. 1804. F. 27b: draft of a letter submitted to Sulṭān 'Abdul 'Azīz (who ascended the throne in A.H. 1277/A.D. 1861).

ILLUMINATION. F. 1b: headpiece: coloured flowers on gold ground, blue fleurons. Text in gold rules, headings in red ink.

BAYṬĀR-NĀMA BY KAN'ĀN EFENDI

BEGINNING (after *basmala*).

جميع سلف صالحين . . . بيورمشلردر كه ات تربيه سته هر لم راغب اولسه

AUTHOR. Kan'ān Efendi, calligrapher to Sulṭān Aḥmed (A.H. 1012-26/A.D. 1603-17) and the master of the *Ḥāmī-i sherīf* Mosque.

TITLE. CONTENTS. *Bayṭār-nāma* 'Book of hippiatrics'. The book opens with an Arabic prayer effective in protecting the warrior's charger from danger (ff. 2b-3b). The horse should resemble a camel, a mule, a bull, and a woman, each in three respects: like a woman it must have a soft mane, many trappings (*yanījaq*), and a well-shaped belly (ff. 3b-7a). Story of Muḥammad pasha who at the time of Sulṭān Sulaymān's conquests built a mausoleum over the grave of his faithful charger (ff. 7a-10b). Various colours of horses and their characteristics. Glory to the fighters for the faith, &c. (ff. 13a-15b).

The ailments of horses and their treatment :

- I. Colic (f. 15b).
- II. Cough (17a).
- III. Heart trouble (18a).
- IV. Retention of urine (19a).
- V. Haematuria (20a).
- VI. Broken wind (21b).
- VII. Foot troubles (23b).
- VIII. Hoof troubles (*bāgha*, cf. above, p. 117, *yāgha?*) (36a).
- IX. Scrofula (*sīrāja*) (37b).
- X. Skin disease (*abraş*) (40a).
- XI. Glanders (*şaqaghu*) (44a).
- XII. Wounds (48b).
- XIII. On the utility of the horse's limbs (67b-71b).



SIZE. FOLIOS. 13 × 20 cm.; written surface 7 × 14 cm.; 15 lines; 71 folios.

BINDING. Marbled-paper boards, brown and other colours; dark-brown leather back and edges. Slip-case. Inside, pink paper.

SCRIPT. PAPER. Naskh, in gold and red rules. Thin, cream-toned, polished paper.

SCRIBE. DATE. Said to be transcribed from the author's original copy in A.H. 1262/A.D. 1846. Vocalized throughout. Spellings obsolescent, some mistakes.

ILLUMINATION. Opens with decorated heading with blue leaf design on gold, blue finials, gold 'leaf' interlining on ff. 1b and 2a.

PRAYERS

BEGINNING (after *basmala*). اللهم انت السلام ومنك السلام

AUTHOR. Unknown.

SIZE. FOLIOS. 18.2 × 11.1 cm.; written surface 10.5 × 5.9 variable; 11 lines; 19 folios.

SCRIPT. PAPER. Naskh, within broad gold band. Thin, dark cream, polished, brittle paper.

BINDING. Purple leather, panel with large centre floral design and corners in two shades of gold, within broad and line rules. Inside, pale-blue shiny paper, gold centre flowers, and corners within borders of gold cords and thin rules. Flap and slip-case to design.

SCRIBE. DATE. Sayyid Ḥājī Aḥmad 'Ārif, pupil of Muḥammad Shauqī Efendi, teacher of the Imperial princes. A.H. 1321/A.D. 1903.

ILLUMINATIONS. Fol. 2b: head-piece of coloured flowers and scrolls on gold ground in Ottoman *pointillé* technique, in the centre the head-gear of the Maulavī dervishes(?): tall brown bonnet with green turban twisted round it; broad gold border with turquoise lattice work and flowers; in margin, floral design of two shades of gold. Fol. 3a similarly decorated. Text within broad gold border. Rich rosettes throughout the text. Gold panels on ff. 4b, 6b, 7a, 9a, 16a, 16b, 17a, 17b, 18a. On ff. 7b-9a God's ninety-nine epithets, each followed by a wreath, in red or green and gold, inscribed *jalla jalāluhu*. Fol. 19a: gold vase shape with coloured flowers. Ff. 1b, 2a, 18b are blank, except for gold borders.

INDEX

A. PERSONAL NAMES

- Aaron, 25, 44.
 'Abbās I, Shāh, 57, 112.
 'Abbāsids, 23, 44.
 'Abbās b. Mirdās, 35.
 'Abbās-mīrzā Qājār, crown-prince, 17.
 'Abd al-'Azīz-chelebi, 67.
 'Abd al-Ghafūr Lārī, 112.
 'Abd al-Ghanī b. Ismā'il b. al-Nāblusī al-Ḥanafī, 107.
 'Abd al-Ḥabashī, 82.
 'Abd al-Ḥalīm b. Muḥammad, Mullā (Akhī-zāde), 15, 42.
 'Abd al-Mu'min b. Khalaf, 31.
 'Abd al-Qādir, mudarris, 64.
 'Abd al-Qādir al-Baghdādī, 86.
 'Abd al-Qādir ibn Muḥammad Amīn b. al-Ḥājj Muḥammad Amīn al-wazīr b. al-Ḥājj Yūsuf, 129.
 'Abd al-Raḥmān b. 'Auf, 34.
 'Abd al-Raḥmān al-Biṣṭāmī, 80.
 'Abd al-Raḥmān-chelebi, 90.
 'Abd al-Ra'ūf al-Munāwī al-Miṣrī, 107.
 'Abdī, Sarī 'Abdullāh, 61, 64, 67.
 'Abdul-'Azīz b. Maḥmūd, Sulṭān, 102, 129.
 'Abd ul-Ḥamid I, Sulṭān, 103, 107.
 'Abdullāh, Muftī, 77.
 'Abdullāh b. 'Alī al-Rifā'i, 29.
 'Abdullāh b. Anīs al-Juhaynī, 39, 40.
 'Abdullāh-efendi, 61.
 'Abdullāh Larandavī, *see* 'Irfānī.
 'Abdullāh b. Mas'ūd, 36.
 'Abdullāh b. Mīr 'Alī Tabrizī, 7.
 'Abdullāh b. Muḥammad b. Sha'bān, 87.
 'Abdullāh b. Muḥammad Yūsuf-efendi, 89.
 'Abdullāh-munshī, 110.
 'Abdullāh b. Shaykh Muḥammad, 63.
 'Abdullāh b. Ubī, 38.
 'Abdullāh al-Vafā'i, calligrapher, 77.
 'Abdullāh Zuhdī al-Tamīmī, 105.
 'Abdul-Malik b. Hishām, 31.
 'Abdul-Muṭṭalib, 44.
 Abel, 24.
 'Ābida, d. of 'Abdullāh, 90.
 Abraham, 23, 25, 44.
 Abū-Adyān, 113.
 Abū-'Aṣ b. al-Rabī', 37.
 Abū-Bakr, 34, 35, 38, 44.
 Abū Bakr Bāqilānī, 87.
 Abū-Dasma, 37.
 Abū Ḥanīfa, 41, 44.
 Abū Ishāq Isfarāyinī, 87.
 Abū 'Izza, poet, 38.
 Abū Jahl, 35, 36.
 Abū Ibn Khalaf, 38.
 Abul-Faṭḥ Sulṭān Khalīl Bahādur Khān, 2.
 Abul-Ḥasan al-Bakrī, 31.
 Abul-Ḥusayn Kart, 93.
 Abul-'Izz Yūsuf Bahādur khān, 115.
 Abū Maṣ'ūd, 35.
 Abū Mas'ūd, 35.
 Abū Muslim, 44.
 Abū Nā'ila, 37.
 Abū Rāfi', 37.
 Abū Ṣufyān, 36, 37, 38.
 Abū-Su'ūd, 60.
 Abū Su'ūd Thaqafī, 34.
 Abū Ṭālib Iṣfahānī, scribe, 44.
 Abū Ṭāṭīs, 56.
 Abū-Yūsuf Ḥamdānī, 76.
 Abū Yūsuf, Imām, 41.
 Adā'i (Qazan Bekir-chelebi), 66.
 Adā'i-za'im, 60, 66.
 Adam, 3, 22, 23, 24, 43, 64.
 Adanī, 61.
 'Adhārī, 61, 67.
 Ādharī, 60.
 'Adī b. Ra'na, 36.
 Ādībī, 60.
 'Adlī, 67.
 Aflaḥ, 51.
 Afrāsiyāb, 44.
 Āftābī of Istanbul, 66.
 Āftābī of Merzifun, 66.
 Āgahī, 66.
 'Ahdī, 61.
 'Ahdī 'Ajamī, 67.
 Āhī, 60, 66.
 Ahilī, 60.
 Ahlī, Maulānā, 70.
 Aḥmad I, Sulṭān, 121, 130.
 Aḥmad III, Sulṭān, 74, 87.
 Aḥmad 'Ārif, Ḥājjī, 131.
 Aḥmad-chelebi, Kamāl-pāshā-zāda, 60, 66.
 Aḥmad-chelebi, Pāra-pāra-zāda, 66.
 Aḥmad-chelebi, Qāḍī-zāde, 90.
 Aḥmad Dukagin-oghlu, 60.
 Aḥmad Jalāyir, Sulṭān, 11.
 Aḥmad Marḥabā-zāde, 63.
 Aḥmad pasha, 25.
 Aḥmad pasha, poet, 53, 60, 66.
 Aḥmad the Sāmānid, 44.
 Aḥmad b. Shaykh Zayn (al-'Ābidīn?), scribe, 30.
 Aḥmadī, brother of Ḥamza, 66.
 Aḥmadī, Tāj al-dīn b. Ibrāhīm, 10, 11.

- 'Ā'isha, 34.
 Akhī-zāde, *see* 'Abd al-Ḥalīm.
 'Alā al-dīn, Sulṭān, 9.
 Alexander the Great, 10, 23, 25, 44, 124, 125.
 'Alī, the caliph, 6, 15, 38, 39, 44, 100, 106, 113.
 'Alī, poet, 61, 67.
 'Ālī, author of the *Menāqib*, 18, 25, 47, 49, 60, 61.
 'Alī b. Abī Bakr, Burhān al-dīn, 106.
 'Alī-āgha, treasurer, 74.
 'Alī-chelebi, 67.
 'Alī-efendi, 61.
 'Alī Fu'ād b. Muḥammad al-Amīn, 106.
 'Alī b. Mukhlīṣ b. Shaykh Ilyās, *see* 'Āshīq-pasha.
 'Alī b. Mūsā al-Riḍā, Imam, 92.
 'Alī pasha, 25, 78, 90.
 'Alī Ṣā'ib-pasha, Field Marshal, 107.
 'Alids, 23.
 'Alī-Shīr, *see* Navā'ī.
 Allāhī-bey, 66.
 Amānī, 60, 66.
 Amīn, 7.
 Amīnī, 60.
 Amīr Khusrau, Dihlavī, 45, 47, 48, 69.
 Amīr Shāhī, 45.
 Amīr Sulaymān of Germiyān, 11.
 Amīrak, 66.
 Amīrī, 60, 66.
 'Ammār, 36.
 'Amr b. Ghaḍbān, 39.
 'Amr b. Ludgha Sulaymī, 39.
 'Amr b. Umayya al-Dumayrī, 39.
 Amrī, 60.
 Amrī-chelebi, 66.
 'Anbar, slave-girl, 103.
 'Andalībī, 67.
 Ānī, 60.
 'Anqā, bird, 24.
 'Anqā, poet, 61.
 Anūshirvān, king, 44, 115.
 Anvarī, 60, 66.
 Aqā Mīr, 70.
 Aq-ovalī, *see* Khātām-efendi.
 Aq-Shams al-dīn, 50, 61.
 'Ārif, 67.
 'Ārifī, 61, 67.
 Aristotle, 125.
 'Arnāq, 23.
 'Arshī, 61, 67.
 Arslan pasha, 20.
 As'ad, 60.
 Asad b. 'Abd al-Asad, 36.
 As'ad-efendi, 103.
 Āsaf, 57.
 Āsafī, 66.
 Ash'arī, 87.
 'Āshīq, 61.
 'Āshīq-chelebi, 66.
 'Āshīq-pasha, 109, 110.
 'Āshīqī, 61.
 Ashkānī dynasty (Parthians), 43.
 Ashqī, 61, 67.
 al-Ashraf, Sayf al-dīn Qa'it-bay, Sultan of Egypt, 111.
 'Āsim b. Thābit, 38.
 Asirī, 66.
 'Askarī, 67.
 'Aṭā, 61.
 'Aṭā of Edirne, 67.
 'Aṭā, son of Kashfī, 67.
 'Aṭā, son of Sinān, 67.
 'Aṭā of Ūskūb, 67.
 'Aṭā'ī, 61, 63.
 'Atā'ullāh ibn Yahyā Nau'ī-zāda, 120.
 'Aṭṭār, Farīd al-dīn, 15, 65.
 'Avaḍ (Ivaz) pasha, 25.
 Avicenna, 104.
 'Ayād b. Abī Zuhayr, 37.
 'Ayānī, 67.
 'Ayfān, 23.
 'Āyisha-khātūn, 67.
 'Azīz, 102, 103.
 'Azīzī, 61.
 'Azmī, 61, 67.
 Badr al-dīn Muḥammad ibn Muḥammad Qūṣūnī, 122.
 Bahā al-dīn, *see* Muḥammad 'Āmili.
 Bahā'ī, 73.
 Bahārī, 60, 66.
 Bahjat Aḥmad, 68.
 Bahjatī, 73.
 Bahlūl, 57, 66.
 Bālī, 60.
 Balighī, 60, 66.
 Balūqiyā b. Ūsāq, 23.
 Baqā'ī, 60.
 Bāqī, 60, 66, 90, 108.
 Bāqī Dallāl-zāda, 66.
 Baron 'the Inventor', 78-9.
 Barqūq, Sulṭān, 30.
 Bashīr, Ḥājji, Chief Eunuch, 89.
 Bašīrī, 60, 66.
 Bayādī, 60.
 Bayānī, 60, 66.
 Bāyazīd I, Sulṭān, 11, 23, 25, 45, 60.
 Bāyazīd II, Sultan, 8, 9, 10, 45, 49, 90, 113, 114.
 Bāzārlu beg, 9.
 Bazmī, 60, 66.
 Bīdārī, 60, 66.
 Bihishtī, 53, 54, 60, 66.
 Bihzād, 69, 70.
 Bilāl, 37, 54.
 Bilāl-āgha, eunuch, 74.
 Bilgā-tegin, 44.
 Bishr, son of Mattā Job, 44.
 Bistāmī, *see* 'Abd al-Raḥmān.
 Bukhārī, 12, 106.
 Burhān al-dīn, *see* 'Alī.
 Būriyān, king of Egypt, 44.
 Būšīrī, Muḥammad b. Sa'īd, 40.
 Būya (Buwayh), 44.
 Būyids, 23, 43, 44.
 Cain, 24.
 Carlo Tocco, Prince of Epirus, 75.
 Cham, 23, 44.

Chengiz-khan, 45.
Chengizids, 43.
Cholpan, Sayf al-daula Malik, 30.

Dahya al-Kalbī, 34.
Dā'ī, 66.
Dā'ifī, 68.
Dajjāl (Anti-Christ), 81.
Dāmād Ibrāhīm al-'Afīf ('Othmān), 98.
Dāmād Ibrāhīm-pasha, 74, 76.
Dāmād Muḥammad-pasha, 76.
Damīrī, 61.
Daniel, 25, 44.
Dānish Sulaymān, 94, 95.
Dānishī, 61, 66.
Ḍarīr, Muṣṭafā b. Yusuf b. 'Omar al-Maulavī al-Arzan al-Rūmī, 30.
Darūnī, 61, 66.
Darvīsh, 61.
Darvīsh 'Alī, 84, 85.
Darvīsh-chelebi, 66.
Darvīsh-Fikrī, 62.
Darvīsh-Ḥālatī, 61.
Darvīsh-Muḥammad, 98.
Darvīsh-Muṣṭafā, scribe, 74, 94.
Darvīsh-pasha, 61.
Daulat Girey, *see* Devlet-Girey.
David, 23, 25, 44, 64.
Dāvūd-agma, 54.
Dāvūd-agma b. 'Abd al-Mu'in, 41.
Dāvūd pasha, 25.
Dede-chelebi, 49.
Delīrī, 61.
Devlet-Girey, 116, 125.
Dhātī, 30, 61, 68, 91.
Dhihnī, 61, 68.
Dhul-Fiḡār, sword, 39.
Dhul kifl, 23, 25, 44.
Dhul-Nūn-i Miṣrī, 104.
Dukagin, *see* Aḥmad, Yaḥyā.

Elias, 23, 25, 44.
Elijah, 25, 44.
Esau, 44, 51.
Eve, 24.
Ezekiel, 25.

Faḍl b. 'Abbās, 36.
Faḍlī, 62, 67.
Faḍlī kātib, 67.
Fahīm, 73.
Fahīmī, 62.
Fahmī, 67.
Fā'idī, 63.
Fā'iz, 73.
Fakhr al-dīn, *see* Rāzī.
Fakhrī, 25, 67, 69, 115, 116.
Fānī, 62, 67.
Faḡīrī, 62, 67.
Fardī, 67.
Farḥād-mīrzā Qājār, Prince, 17.
Farḥād-pasha, 28, 41.

Faridī, 62, 67.
Faridūn, king, 44.
Faridūn-agma, 67.
Farrukhī of Sarukhan, 67.
Faṣīh, Mevlevi, 108.
Fath-'Alī shāh, 17.
Fāṭima, 34.
Fāṭima-Sulṭān, princess, 42, 74.
Faurī, 62.
Fauzī (Fevzī), 67.
Fayḍī, 62, 67.
Fāyidī, 62.
Fidāyī, 62.
Fighānī, 62, 67, 90.
Fikrī, 62, 67.
Firāghī, 62.
Firāqī, 62, 67.
Firdausī, 19, 50, 119.
Firdausī of Brusa (Sharaf al-dīn Mūsā), 9.
Firdausī of Rumelia, 67.
Fuḍūlī, 1, 62, 63, 67, 71, 91, 104.
Furūghī, 62.
Fusūnī, 62, 67.

Gabriel, Archangel, 34, 35, 36, 39.
Garāmī, 62.
Gayūmarth, *see* Kayūmarth.

Gedük Aḥmed-pasha, 25.
Ghaḍbān, 39.
Ghamī, 62.
Ghamza, 35.
Gharāmī, 68.
Gharbī, 68.
Gharībī, 62.
Ghaynī, 62.
Ghazālī, 62, 68.
Ghazanfer-agma, Qapu-aghasī, 80.
Ghāzān-khān, 45.
Ghaznavids, 23, 43.
Ghubārī, 62, 68.
Ghulāmī, 68.

Girey, title in the Crimea, *see* Devlet-, Muḥammad-, Ṣāhib-, Selīm-, Shāhīn-, Toqtamīsh-.
Gulābī, 67.
Gül-shāh, 11.
Gunāhī, 62, 67.
Guvāhī, 67.

Ḥabībī, 67.
Hādī, 62, 66.
Hādī, Imām, 15.
Ḥadīdī, 61, 67.
Ḥāfiẓ, 26, 45, 48, 52, 61, 63, 71.
Ḥāfiẓ-i 'Ajam, *see* Muḥammad b. Bābā.
Ḥāfiẓ-i Sīrūzī, 67.
Ḥājji-Khalīfa, 11, 15, 53.
Ḥājji-pasha, 118.
Halākī, 62, 66.
Ḥālatī, 61, 63, 67.
Ḥalīm, 95.
Ḥalīma, 16.
Ḥalīmī, 61, 67.

- Ḥamd-allāh chelebi, 50.
 Ḥamdī, 67.
 Ḥamdī, *see* Shaykh Aq-Shams al-dīn.
 Ḥamdullāh, Ibn Shaykh, 49.
 Ḥamdullāh Khalkhālī, 71.
 Ḥamza, 36, 37.
 Ḥanīfa Imām, 76.
 Ḥarīmī, 61.
 Ḥarīrī, 67.
 Ḥārith Muḥāsibī, 112.
 Ḥārith b. Ṣanma, 38.
 Ḥārith b. Suwayd, 38.
 Ḥārūn al-Rashīd, 44, 57.
 Ḥasabī, 67.
 Ḥasan-agma Siliḥdār, 33.
 Ḥasan b. 'Alī, 16, 29, 44, 113.
 Ḥasan-chelebi, 61, 67.
 Ḥasan-efendi, 61.
 Ḥasan Ḥilmī, 61.
 Ḥāshimī, 62, 66.
 Ḥātifī, 62, 66.
 Ḥātim Ṭā'ī, 57.
 Havā'ī, 62.
 Ḥayātī, 61, 67.
 Ḥayratī, 61, 67, 91.
 Ḥibrī, 61.
 Hidāyat, Amīr Hidāyatullāh, 1.
 Ḥifzī, 61, 67.
 Hījri, 62, 66.
 Hilālī, 62, 66.
 Ḥilmī, 61, 73.
 Himmatī, 62.
 Hind, wife of Abū Ṣufyān, 37, 38.
 Hūd, Prophet, 24, 44.
 Hudā'ī, 62, 66.
 Hudā'ī, Shaykh Mahmūd Halvaji-zāda, 73.
 Ḥuḍūrī, 61.
 Ḥusayn, 3, 44, 113.
 Ḥusayn-chelebi, 61.
 Ḥusayn-efendi 'Ḥublā', 88.
 Ḥusayn-efendi Kafavī, 61.
 Ḥusayn Mīrzā Bayqara, Tīmuriḍ Sultān, 9, 13.
 Ḥusaynī, 61, 67.

 Iblīs, 36.
 Ibn al-'Arabī, 16.
 Ibn al-Athīr, Majd al-dīn al-Mubārak, 92.
 Ibn Qumayya, 38.
 Ibrāhīm-chelebi, 64.
 Ibrāhīm b. Muḥammad-Amīn, scribe, 17.
 Ibrāhīm-pasha b. 'Abd al-Jamīl, Grand Vazīr, 42, 82, 90.
 Ibrāhīm Rodosī, 81.
 Ibrāhīm al-Shabistarī al-Naqshbandī, 'Second Sība-wayh', 129.
 Idrīs, 23, 24, 44.
 'Ilmī, 61, 67.
 Ilyās, 9.
 'Imādī, 61.
 Imām al-ḥaramayn, 87.
 'Inayatullāh-beg, 1.
 Insān-i Kāmil, 60.
 Irfānī, 88.

 Isaac, 23, 44.
 'Isā-agma, Ḥāfiz, 76, 77.
 Iṣābī, 60.
 Isaiah, 25.
 Iṣḥāq-chelebi, 60, 66.
 Ishmael, 25, 44.
 'Ishratī, 67.
 Iskandar, Sultān, 56, 57.
 'Iskender and Gül-shāh', 11.
 Ismā'il Rushdī Mu'abbir-zāda, 100.
 Ismā'il, Shāh, *see* Khaṭā'ī.
 'Iṣmatī, 73.

 Jābir b. 'Abdullāh, 38.
 Jābir al-Kindī, 35.
 Jacob, 23, 25, 44, 51.
 Jafā'ī, 66.
 Ja'far-chelebi, 60, 66.
 Ja'far Ḥaddād, 112.
 Ja'far al-Ṣādiq, 15, 81, 100, 101.
 Ja'farī, 66.
 Jahān-Shāh Qara-qoyunlu, 1.
 Jalāl al-dīn Davānī, 1.
 Jalāl al-dīn Rūmī, 3, 65.
 Jalālī, 60, 66.
 Jalālī Qara-Yazījī, 59.
 Jalilī, 60, 66.
 Jam, 66.
 Jamāl al-dīn, 101.
 Jamālī, 61.
 Jāmī, Turkish poet, 124.
 Jāmī, 'Abd al-Raḥmān, 12, 15, 16, 45, 50, 53, 60, 65, 66, 70, 91, 104, 112.
 Jamīla, 28.
 Jamshīd, 44.
 Jamshīd b. Sultān-Walad al-Rūmī, 11.
 Janābī, 66.
 Janānī, 61.
 Janānī-pāshā, 61.
 Japhet, 23, 44.
 Jauharī (Jevherī), 66.
 Jaurī (Jevrī), 61, 64, 66.
 Jauri, *see* Kātib Jevrī.
 Javānī, 61, 66.
 Jayharī, 61.
 al-Jazūlī, *see* Muḥammad b. Sulaymān.
 Jeremiah, 25.
 Jesus Christ, 23, 25, 43, 44.
 Jinānī, 66.
 Jirjis (St. George), 25.
 Job, 23, 25, 28.
 John the Baptist, 23, 25, 44.
 Jonas, 23, 25, 28.
 Joseph, 25, 44, 51, 64.
 Joshua, 23, 25, 44.
 Jubayr b. Muṭ'im, 37.
 Juhayn b. 'Abd al-Muṭṭalib, 36.
 Junayd-i Baghdādī, 104, 112.

 Ka'b b. Ashraf, 37.
 Ka'b b. Mālik, 38, 39.
 Kalāmī, 62.

Kamāl, 62.
 Kamāl (of Khujand?), 47, 48.
 Kamāl-i zard, 67.
 Kamālī, 62.
 Kāmī, 62.
 Kāmī, Shaykh Jamāl-zāda, 73.
 Kāmī-efendi, 67.
 Kan'ān Efendi, 130.
 Karīmī, 62.
 Kart, *see* Muḥammad.
 Kashfī, 67.
 Kāshgharī, Mullā Sharīf, 14.
 Kashfī, 62.
 Kātib Jevrī, 63.
 Kātib-zāda, Muṣṭafā, 91, 92.
 Kātibī, 45, 62, 67.
 Kātibī-zāda, 58.
 Kautharī, 62.
 Kayānians, 23, 43.
 Kayfī, 62.
 Kay-Kāvūs, 44.
 Kayūmarth, 9, 23, 24.
 Kenek Ghāzī, 9.
 Khākī, 68.
 Khālīd b. Muḥārīb, 39.
 Khālīd b. Ṣufyān al-Hadhli, 39.
 Khalīl, Aq-qoyunlu, *see* Abul-Faṭḥ.
 Khalīl al-Maghribī, 98.
 Khalīl-i zard, 68.
 Khalīlī, 61, 68.
 Khālīshī, 61.
 Khān-Aḥmad Sayrī, scribe, 40.
 Khāqānī, 61.
 Khāṣeki-Sultān, 76.
 Khaṭā'i (= Shāh Ismā'il), 1.
 Khātam-efendi, Aq-ovalī, 108.
 Khatamī, 61, 68.
 Khāṭīb b. 'Amr, 37.
 Khatmī, 61, 68.
 Khāvarī, 61, 68.
 Khaylī, 61.
 Khayrullāh, Dr., 103.
 Khazānī, 68.
 Khiḍr, 9, 24, 44.
 Khiḍrī, 68.
 Khiyālī, 61, 68.
 Khiyālī-chelebi, 68.
 Khizrī, 61.
 Khudā-banda, il-khān, 45.
 Khudā'i, 61, 68.
 Khurram pāshā, 61.
 Khusrau, 61, 68.
 Khusrau-i Dihlavī, *see* Amīr-Khusrau.
 Khusravī, 61, 68.
 Khwāja-'Alī, 90.
 'Khwāja-Hāfiz', 71.
 Khwāja-Hasan, 45.
 Khwārizm-shāhs, 43.
 Kirāmī, 62.
 Köchkünchi, Özbek Sultān, 13.
 La'ālī, 67.

Lā'ihī, 67.
 Lālī, 62.
 La'li, 67.
 Lam'i, 62, 67.
 Lāmi'i, 15, 62, 67.
 Laṭīf, 62.
 Laṭīfī, 11, 62, 67.
 Lauhī, 67.
 Lazare of Pech, 21.
 Leylī, 14.
 Lisānī, 62.
 Lot, 23, 28, 44.
 Lūkhīm, 23.
 Luqmān, 10.
 Luqmān-i 'Ashūrī, 19, 21, 22.
 Luṭfī, Mulla, 62, 67.
 Luṭfī-Ṭūtī, 67.
 Ma'ālī, 62, 67.
 Ma'bad Khuzā'i, 38.
 Madhī, 62.
 Maghribī, 91.
 Mahdī, 65, 82.
 Maḥmūd I, Sultān, 2, 83, 85, 95, 96, 103.
 Maḥmūd II, Sultān, 95.
 Maḥmūd, son of Sultān 'Alī, 70.
 Maḥmūd, Sultān of Ghazna, 45, 57.
 Maḥmūd Kamāl, Ibn al-Amīn, 18.
 Maḥmūd-pasha, 25.
 Maḥmūd al-Rājī, of Kūtahya, 102.
 Maḥramī, 67.
 Maḥvī, 67.
 Majdī, 62, 67.
 Majnūn, 14, 72.
 Malīhī, 62, 67.
 Malik al-Daylamī, 69.
 Malik b. Rabī'a, 35.
 Malik-shāh, 11, 45.
 Mālik b. Shuqrā, 39.
 Mālik b. Sinān, 38.
 Mālik b. Ta'abbāṭa-Sharran, 39.
 Mālik b. Zibāh, 36.
 al-Ma'mūn, Caliph, 44.
 Ma'navī, 67.
 Mānī (Maulānā?), 45, 62.
 Maṣṣūr, Caliph, 44.
 Maṣṣūr al-Ḥallāj, 112.
 Manūchihr, *see* Minūchihr.
 Maqālī, 62.
 Maqāmī, 67.
 Marāmī, Ṣāliḥ, 98.
 Mardumī, 62, 67.
 Marḥabā-zāda, *see* Aḥmad.
 Mashāmī, 62, 67.
 Mashqī, 62.
 Masīhī, an Armenian, 67.
 Masīhī-bey, 62, 67.
 Mastī, 67.
 Maylī, 62, 67.
 Mehmed-gha, Director of Customs, 76.
 Mehmed-gha, 103.
 Mehmed Nādirī, 120.

- Mengli Girey i, 125, 126.
 Mengli Girey ii, 125.
 Mevlevi (Maulavi) order, 3, 12, 69, 75, 113, 114.
 Mi'ādh, 36.
 Mihrāb, artist, 47.
 Mihrī, 67.
 Minūchihr, 44, 57.
 Miqdād b. Aswad, 35, 36, 38.
 Mirak Ṭabīb, 62.
 Mīr 'Alī, calligrapher, 13.
 Mīr Ḥasan Zuhdī b. Khalīl-pasha, 89.
 Mīr Ḥaydar Tilpā, 56.
 Mīrī, 62, 67.
 Mişrān, 23.
 Mithālī, 62.
 Miyāsa, 35.
 Mönke (Mangū), 45.
 Moses, 23, 25, 43, 64.
 Mu'ammā'ī, 67.
 Mudāmī, 62, 67.
 Mudarris, 67.
 Muftī-zāde, Qādī, 90.
 Muḥammad, Prophet, 3, 23, 30-40, 44, 97, 100, 101, 113, 124.
 Muḥammad, *see* Abul-Ḥusayn Kart.
 Muḥammad, poet, 62.
 Muḥammad, Prince, 88.
 Muḥammad I, Sulṭān, 3, 45.
 Muḥammad II (Chelebi), Sulṭān, 7, 8, 23, 25, 45, 60.
 Muḥammad III, Sulṭān, 42, 43, 44, 45, 55, 60, 80, 81, 121.
 Muḥammad IV, Sulṭān, 64, 121.
 Muḥammad, son of Sulṭān Bāyazīd, 113, 114.
 Muḥammad Adīb, 99.
 Muḥammad Adīb-efendī b. Muḥammad Darvīsh, judge, 98.
 Muḥammad-āgha, eunuch, 22, 74.
 Muḥammad 'Alī, 57.
 Muḥammad b. 'Alī al-Biqā'ī, *see* 'Āshiq-chelebi.
 Muḥammad 'Āmilī, Shaykh Bahā al-dīn, 86, 104.
 Muḥammad Amīn, 94, 100, 102.
 Muḥammad Amīn al-Rushdī, 101, 102.
 Muḥammad b. Amīr Ḥasan al-Su'ūdī, 58.
 Muḥammad Aq-Kirmānī, 85, 87.
 Muḥammad As'ad, 83, 85, 86.
 Muḥammad As'ad, Imām-zāda, 106.
 Muḥammad b. Bābā, Ḥāfiẓ-i 'Ajam, 67.
 Muḥammad Bāqir, Imām, 15.
 Muḥammad Birgevi, 87.
 Muḥammad Burhān al-dīn b. Sulaymān al-Ḥusaynī al-Balkhī, 108.
 Muḥammad Dhākir, Mullā, 119.
 Muḥammad Girey, 21, 120, 125.
 Muḥammad Ḥasan, 16.
 Muḥammad b. Ḥasan al-Shaybānī, 41, 76.
 Muḥammad Hibatullah b. Muḥammad Tājī, 106.
 Muḥammad b. Ḥisām, Maulānā, 70.
 Muḥammad 'Iṣmatī, 123.
 Muḥammad al-Kātib, Ḥājji, scribe, 46.
 Muḥammad of Kūtahya, 101.
 Muḥammad Khwāja-zāda, 56.
 Muḥammad Mahdī b. Muḥammad Naṣīrī, 57.
 Muḥammad b. Muḥammad, 27.
 Muḥammad b. Muṣṭafā, *see* Riyādī.
 Muḥammad Nā'ili, 127.
 Muḥammad b. 'Omar b. al-Ḥusayn al-Khaṭīb al-Rāzī, 55.
 Muḥammad 'Othmān, 19.
 Muḥammad pasha, 25, 75, 95, 122, 130.
 Muḥammad Pīrī-zāda, 89.
 Muḥammad Qaşşāb, 112.
 Muḥammad Qurd ibn 'Abdullāh, 119.
 Muḥammad b. Ramaḍān, 124.
 Muḥammad Riḍā, Sayyid, 125.
 Muḥammad Ṣādiq al-Kharputī, scribe, 105.
 Muḥammad Sa'īd Berber-zāda, 82.
 Muḥammad Sa'īd al-Maulavī, 114.
 Muḥammad Selīm, son of Rāmiz-pāshā, 65.
 Muḥammad Sharaf, Sayyid, 91.
 Muḥammad Sharīf al-Ḥusaynī, 86.
 Muḥammad Shauqī, 131.
 Muḥammad Shefket, Ḥājji, 12.
 Muḥammad Sheker-zāda, 82.
 Muḥammad b. Sulaymān al-Jazūlī, 96, 97, 99, 105, 127.
 Muḥammad al-Uskudārī, 55, 58, 59.
 Muḥammad b. Zayn al-'ābidīn al-Ḥusaynī, 77.
 Muḥītī, 62.
 Muḥyi, 62, 67.
 Muḥyi al-dīn al-Jilānī, Shaykh, 113.
 Muḥyi al-dīn Ibn al-'Arabī, 113.
 Mu'īdī, 62, 67.
 Mu'īnī, 62.
 Mukhlisī, 62.
 Mukhtārī, 62.
 Mu'min, 67.
 Muqtadir, caliph, 44.
 Murād I, Sulṭān, 25, 45.
 Murād II, Sulṭān, 3, 25, 45.
 Murād III, Sulṭān, 18, 23, 25, 27, 28, 33, 42, 45, 60, 80, 121.
 Murād IV, Sulṭān, 121.
 Murād-pasha, 118.
 Murtaḍā b. Muḥammad b. 'Alī Murtaḍā, 106.
 Mūsā, 11.
 Muslim, Aḥmad, 16.
 Muslim, poet, 67.
 Muslim, theologian, 12.
 Muslimī, 62.
 Muṣṭafā I, Sulṭān, 121.
 Muṣṭafā III, Sulṭān, 81, 88, 103.
 Muṣṭafā, admiral, 76.
 Muṣṭafā, poet, 67.
 Muṣṭafā, Prince, 15.
 Muṣṭafā, *see* Ṭash-köprü-zāde.
 Muṣṭafā-āgha, 26, 28.
 Muṣṭafā b. Aḥmad b. 'Abd al-Maulā Chelebi, *see* 'Alī.
 Muṣṭafā-efendī, 78.
 Muṣṭafā Faydī, 121.
 Muṣṭafā b. Ḥājji Muḥammad al-Qunawī, Qādī, 124.
 Muṣṭafā Mas'ūd al-Mutaṭabbib, 122.
 Muṣṭafā Mīr, 95.
 Muṣṭafā b. Muḥammad, *see* Kātib-zāda.
 Muṣṭafā pasha, 25.
 Muṣṭafā pasha, Grand Vazīr 95, 96.
 Muṣṭafā pasha ibn Siyāvush pasha, 122.

Muṣṭafā Ṭāhir, 2.
 Muṣṭafā b. Valī, 33.
 Mustaghfirī, Imām, 16.
 Mustanşir, caliph, 45.
 Mustarshid, caliph, 45.
 Musta'sim, caliph, 45.
 Mu'taḍid, caliph, 16.
 Mu'tazilites, 87.
 al-Mu'tazz, caliph, 44.
 Muttaqī, poet, 62.
 Muẓaffar al-dīn Shāh Qājār, 57.

 Nabātī, 67.
 Nābī, 95, 108.
 Nadā'ī, 116, 118.
 Nadīm, 108.
 Nādir Shāh, 108.
 Nādirī, 62, 63.
 Naf'ī, 62, 63.
 Naghmī, 62.
 Nahārī, 67.
 Naḥīfī, 62, 108.
 Nā'ilī, 123.
 Nā'ilī, 'Abdullāh, 95.
 Nā'ilī, Yeni-zāda Muṣṭafā, 73.
 Na'imī, 67.
 Najāḥī, 67.
 Najātī, 53, 62, 67, 90.
 Najm al-dīn Kubrā, Shaykh, 113.
 Najmī, 67.
 Nālīshī, 67.
 Nāmī, 62, 67.
 Naqshī, 67.
 Nargīsī, 62.
 Nashātī, 62.
 Nashrī, 62, 67.
 Nasīmī, 91.
 Naşūhī, 67.
 Nauḥī, 67.
 Nau'ī (Nev'ī), 62, 67.
 Navā'ī, Mīr 'Alī Shīr, 12, 13, 16, 17, 62.
 Navālī, 67.
 Navālī-chelebi, 67.
 Navīdī, 62.
 Nāzikī, 62.
 Naẓīm, 73.
 Naẓmī, 62, 67, 73.
 Nebuchadnezzar, 25.
 Nejātī-bey, *see* Najātī.
 Nigāhī, 62, 67.
 Nigārī, 62, 67.
 Nihālī, 62, 67.
 Nihānī, 62, 67.
 Nīksārī, 62.
 Nī'matī, 62.
 Nīqābī, 67.
 Nishānī, 67.
 Nishānji-bey, 67.
 Niyāzī, 62, 67.
 Nizāmī, 53, 62, 67, 104.
 Noah, 23, 24, 43, 44.
 Nūḥ-efendi, 122.

Numā'ī, 62.
 Nu'mān b. Muḥammad b. Ibrāhīm al-Akhishkawi, 106.
 Nūrī, 62, 67.
 Nuşrat, 102.
 Nutqī, 67.

 Og, *see* 'Uj.
 Ögedey (Ügtāy), 45.
 'Omar, 34, 37, 38, 44, 124.
 'Omar-bey, 61.
 'Omar b. 'Abd al-'Azīz, 29.
 'Omar b. 'Abd al-Khaṭṭāb, caliph, 91.
 'Omar b. Fāriḍ, 103.
 'Omar b. Ḥusayn Baḥr-i aswad, 88.
 'Omar b. Zayd, 35.
 Omayyads, 23.
 Orkhan, 25, 45.
 'Othmān, 34, 44.
 'Othmān, *see* Dāmād Ibrāhīm.
 'Othmān I, Sulṭān, 25, 45.
 'Othmān II, Sulṭān, 120, 121.
 'Othmān III, Sulṭān, 103.
 'Othmān-agma b. 'Abd al-Raḥmān, 54.
 'Othmān of Bosnia, Ḥājji, 81.
 'Othmān-khān, 22, 23.
 'Othmān b. 'Omar, 86, 87.
 Özbek, Sulṭān, *see* Köchkünchi.

 Panāhī, 66.
 Paykī, 66.
 Petro, son of Baron, 78.
 Pīrī, 73.
 Pīrī pasha, 25.
 Pīshdādī dynasty, 43.
 Plato, 10.

 Qābilī, 62, 67.
 Qabūlī, 62.
 Qadīmī, 62.
 Qādirī, 62, 67.
 Qādirī-efendi, 67.
 Qāḍī-zāda, Maulānā, 58.
 Qadrī, 62, 67.
 Qadrī-'Alī, 62.
 Qa'it-bay, *see* al-Ashraf.
 Qājār, 17.
 Qalender, 62.
 Qandī, 67.
 Qānī'ī, 62.
 Qara-khan, 23.
 Qaraman, 23.
 Qara-qash pasha, 120.
 Qārūn (Corah), 23.
 Qāsim b. Maqşūd, 2.
 Qaşşāb-zāda, 67.
 Qayyim-bashī, 84.
 Qazwīnī, Muḥammad b. 'Abd al-Raḥmān, 93.
 Qiyāsī, 62, 67.
 Qubād-pasha, 90.
 Qudsī, 62, 67.
 Qurbī, 62, 67.
 Quvvā'ī, 62.



Indira Gandhi National
Centre for the Arts

Raf'atī, 61.
 Raf'ī, 67.
 Raf'ī, 61.
 Raf'ī-yi Lang, 61.
 Rafiqī, 67.
 Rāghib-pasha, 103.
 Rāghibī, 73.
 Raḥīmī, 67.
 Raḥiqī, 61, 67.
 Raḥmī, 61, 67.
 Rajab 'Alī, 105.
 Rajā'ī-efendi, 103.
 Rāmī-chelebi, 56.
 Ramzī, 61, 67.
 Ramzī-chelebi al-Qāḍī, 67.
 Rāshid, 108.
 Rashīd Waṭwāt, 6.
 Rasīmā, 108.
 Rātib Aḥmad-pasha, 108.
 Ra'ūf pasha, 12.
 Raunaq, 67.
 Ravānī, 61, 67.
 Rayḥāna, 38, 39.
 Ra'yī, 61, 67.
 Rayyān, king of Banū-'Āmir, 39.
 al-Rāzī, *see* Fakhr al-dīn.
 Rāzī, poet, 61, 67.
 Riḍā 'Abbāsī, 72.
 Riḍā'ī, 61, 67.
 Riḍā'ī (of Van ?), 73.
rijāl al-ghayb, 58.
 Riyāḍī, Muḥammad b. Muṣṭafā, 60, 61, 63, 67.
 Rūḥī, 61, 63, 73, 104.
 Rūkhshāh-qadīn, 33.
 Rūmī, Jalāl al-dīn, 65, 75, 114.
 Rushdī, 73.
 Rustam, 9, 36, 44.
 Rūstem-pasha, 19.
 Rusūkhī, 67.

Sā'atī, 67.
 Šābir, 73.
 Šābirī, 61.
 Šabrī, 61.
 Šabūḥī, 61, 67.
 Sabzī, 67.
 Sa'd al-dīn-efendi, 61.
 Sa'd b. 'Ubāda, 37.
 Sa'dī, Persian poet, 45, 104.
 Sa'dī, Serozli, 9.
 Sa'dī-chelebi Mufti-zāda, 53, 67.
 Sa'dī-chelebi Tājī-zāda, 67.
 Sa'dī-efendi, 61.
 Šādiq, 25, 61.
 Šadrī, 67.
 Šadūq, 25.
 Šafā, 50.
 Šafā'ī, 61, 67.
 Šafālī, 67.
 Šafavids, 23.
 Šāfi, 61, 67.
 Šafwān, 24.

Šafya, 38.
 Šāgharī, 61, 67.
 Šahābī, 61, 67.
 Šahbān, 95.
 Šahī-bey, 61, 67.
 Šāhib-Girey, 116.
 Šā'ī, 61, 67.
 Sa'id, 95.
 Sa'id b. Rabī, 38.
 Šā'ilī, 61, 67.
 Sakhā'ī, 67.
 Sakhākī, *see* Yūsuf.
 Šāliḥ, 24, 44, 98.
 Šāliḥ-aghā, 95.
 Šāliḥ b. Abdullāh, 68.
 Šāliḥ-chelebi, 67.
 Šāliḥ-efendi, 54, 61.
 Šālikī, 67.
 Šaliqī, 61, 67.
 Salmān, 61.
 Salmān of Aydın, 67.
 Salmān of Brusa, 67.
 Salmān, Prince, 11.
 Salmān-i Fārisī, 23, 34.
 Salmān-i Sāvajī, 47.
 Samā'ī, 61.
 Sāmānids, 23, 43.
 Sāmī, 61, 108.
 Sāmī-bey, 94, 95, 108.
 Sāmī'ī, 73.
 Samson, 23, 25.
 Samuel, 23, 25, 44.
 Šanbas b. 'Amr, 36.
 Sanjar, Sultān, 45.
 Sarī 'Abdullāh, *see* 'Abdī.
 Sarī'ī, 61.
 Saruja-pasha, 25.
 Sarvarī, 61.
 Sarvī, 67.
 Sasanians, 43.
 Sa'y, 67.
 Sayf al-dīn-aghā, 76.
 Sayfī, 61, 67.
 Sa'yī, 61.
 Šāyighī, 61.
 Sayyid al-nās, 30.
 Seferli, 89.
 Selīm, Prince, 88.
 Selīm I, Sultān, 23, 25, 45, 49, 60, 90, 91.
 Selīm II, Sultān, 23, 25, 45, 60, 90, 116, 120.
 Selim III, Sultān, 127.
 Selim-Girey, 126.
 Seljuqs, 51.
 Sennacherib, 25.
 Seth, 25.
 Seven Sleepers, 23, 25.
 Šāfi'ī, Imām, 3, 44.
 Šafiqī, 61.
 Šāh-chelebi, 67.
 Shahdī, 67.
 Šāhī, 61.
 Šāhidī, 67.

Shāhīn-Girey, 126.
 Shāh-Mahmūd Nīshāpūrī, 70.
 Shāh-Muḥammad Qazvīnī al-Ṭabīb, 67.
 Shāh-Qāsim, 67.
 Shahrī, 'Alī of Malatya, 73.
 Shāhrukh, 57.
 Shahsavār-zāda, 98.
 Shahvarī, 61.
 Shā'irī, 67.
 Shāmī, 61, 67.
 Sham'ī, 61, 67.
 Shams al-dīn b. 'Aṭā-allāh, 55.
 Shamsī, 90.
 Shamsī-pasha, 67.
 Shānī, 67.
 Sharīf b. Muḥammad b. Burhān, 80.
 Sharīf-efendi, 103.
 Sharri, 61.
 Shauqī (Shefqī), 61, 67.
 Shāvur, 67.
 Shāvurī, 61.
 Shaydā, 61, 67.
 Shaykh-Ilāhī, 66.
 Shaykh-Dumyaṭī, 31.
 Shaykh-Fayḍī, 104.
 Shaykh-Ḥamīd, 51.
 Shaykh b. 'Isā, 59.
 Shaykh-Shādhilī, 52.
 Shaykh-Vafā, 58.
 Shaykh-Yūsuf, 29.
 Shaykhī, 53, 61, 67.
 Shaykhī Chaghshurchi, 67.
 Shem, 23, 44.
 Shībānī, Sulṭān, 13.
 Shikārī, 67.
 Shīmī, 61.
 Shināsī, 61.
 Shīrī, 67.
 Shirvānī-mīrzā-zāde, 71.
 Shu'ayb, Prophet, 25, 44.
 Shuhratī, 61.
 Shukrī, 61, 67.
 Shuqrā, 39.
 Shūrī, 61, 67.
 Şiddqī, 67.
 Siḥrī, 67.
 Sinān, *see* Bihishtī.
 Sinān-pasha, 25.
 Sipāhī, 61.
 Sirājī, 67.
 Sirrī, 61.
 Sirrī Saqaṭī, 112.
 Siyāvush, artist, 47.
 Solomon, 23, 25, 43, 44, 54, 57, 64.
 Stefan, King, 21.
 Şubḥī, 61, 67.
 Şufyān b. Khālīd, 39-40.
 Suhā'ī, 67.
 Suhaylī, 61.
 Sujūdī, 67.
 Sulaymān I, Sulṭān, 15, 19, 21, 22, 23, 25, 45, 60, 82, 90, 120, 130.

Sulaymān āghā (later Grand Vazīr), 123, 124.
 Sulaymān-āgha b. Muḥammad, 74.
 Sulaymān b. Bāyazīd, Amir, 11.
 Sulaymān Nidāqī, 123.
 Sulaymān-pasha, 25.
 Sulaymān Qarīshduran, 53.
 Sultān Khalīl, *see* Khalīl.
 Sulṭān-Muḥammad, 6.
 Sulṭān-Valad, 114.
 Sulūkī, 61, 67.
 Sūmbūl, 'Alī-efendi, 75.
 Sun'ī, 22, 24, 61, 67.
 Sun'ī-chelebi, 67.
 Surāqa b. Mālik, 36.
 Surūrī-chelebi, 67.
 Su'ūdī, 61.
 Sūzī, 61, 67.
 Ta'abbāṭa-Sharran, 39.
 Tābī', 68.
 Ṭab'ī, 61, 67.
 Ṭabībī, 67.
 Tabī'ī, 68.
 Taftazānī, Sa'd al-dīn Mas'ūd b. 'Omar, 93.
 Tā'ib, 73.
 Tā'ib, 'Othmān-zāda, 73.
 Tajallī, 73.
 Ṭal'atī, 122, 123.
 Ṭalḥa, 35.
 Ṭalḥa b. 'Ubayd, 38.
 Ṭalīb, Muḥammad-efendi of Brusa, 73.
 Tali'ī, 61, 67.
 Ṭash-köprü-zade, Muşṭafā, 120.
 Thābit, 108.
 Thanā'ī, 15, 16, 68.
 Thānī, 60, 68.
 Thubūtī, 68.
 Ṭibī, 73.
 Ṭiflī, 61.
 Tighī, 60.
 Timurīds, 13.
 Topal 'Othmān-pasha, 108.
 Toqtamīsh-Girey, 126.
 Ṭulū'ī, 61, 67.
 Turābī, 68.
 Turk b. Buljās, 23.
 'Ubayd b. Khidr al-Maulavī, 114.
 'Ubayd-i Sulṭānī, 87.
 'Ubaydī, 61, 67.
 'Ubaydullāh, Shaykh, 113.
 'Udhri, 67.
 'Ūj (Og), 23, 25.
 'Ulūmī, 61, 67.
 'Ulvī, 61, 67, 91.
 'Umayr b. Wahb, 37.
 Umīdī, 60, 66.
 Umm al-Ayman, 34.
 Umm al-Faḍl, 37.
 Umm al-mu'minīn, *see* 'Ā'isha.
 Umm-Salma, 34.
 'Umravī, 61, 67.

- Uşūlī, 60, 66.
 'Utba b. Abī-Waqqās, 38.
 'Uṭūfī, 61.
 'Uzayr (Ezra ?) 23, 25, 44.
 Uzun-Hasan Aq-qoyunlu, 2.

 Vahbī, 108.
 Vaḥdatī, 62.
 Vaḥdī, 67.
 Vaḥyī, 67.
 Vajdī, 62, 67.
 Vajhī, 62.
 Vājidi, 62.
 Vajihī, 73.
 Vālī, 62.
 Valī ad-dīn-efendi, Shaykh al-Islām, 89.
 Vālihī, 62, 67.
 Vaşfī, 62.
 Vāsi'i, 62.
 Vaşlatī, 62.
 Vaşşāfī, 67.
 Vaysī, 30, 62.
 Vaznī, 62.
 Veysī, 63.
 Vidā'i, 67.
 Vişālī, 62, 67.
 Vujūdī, 62.
 Vuşūlī, 62, 67.

 Wahb b. Sa'd, 37.
 Waḥshī, 38.
 Wāqidi, 30.
 al-Wardī, 22.

 Yaḥyā, 73.
 Yaḥyā (Dukagin), 63.
 Yaḥyā b. 'Āmmār Nishāpurī, 113.
 Yaḥyā-bey, 62, 67.

 Yaḥyā b. Dervīsh, 41-2.
 Yaḥyā-efendi, 62.
 Yaḥyā Ḥilmī, 107.
 Yaqīnī, 62, 67.
 Ya'qūb Aq-qoyunlu, 2.
 Yasbek Maḥdī, mamlūk, 111.
 Yāsīn, 44.
 Yatīm, 62, 67.
 Yatīmī, 67.
 Yegen Muḥammad-pasha, Grand Vazīr, 78.
 Yezdegird, 11.
 Yūḥannā, 23, 25.
 Yūsuf, 62.
 Yūsuf b. 'Abd al-Ḥādī, 43.
 Yūsuf Bahādur Khan, *see* Abul-'Izz.
 Yūsuf b. Ḥasan, al-Ḥanbalī, 29.
 Yūsuf b. Muḥammad Yūsufī, 121.
 Yūsuf al-Sakkākī, 93.
 Yūsuf-i Sīna-chāk, 67.

 Zachariah, 23, 25, 44.
 Zamānī, 67.
 Zamīnī, 67.
 Zāpolya, 21.
 Zarāsp, 11.
 Zārī, 61, 67.
 Zayd, 34.
 Zayd b. 'Amr, 39.
 Zayd b. Hāritha, 37.
 Zayn al-'Ābidīn (seal of), 51.
 Zayn al-dīn Maḥmūd b. Mīr-Jān al-Kātib, 6.
 Zaynab, 37, 67.
 Zaynī, 67.
 Zīnatī, 61, 67.
 Zīrakī, 67.
 Zrínyi, 21.
 Zubayr b. 'Awām, 39.
 Zuhūrī, 61.
 Zulaykhā, 51.

B. NAMES OF PLACES AND TRIBES

- Abyssinia, 23, 37, 80.
 Acarnania, 75.
 Āchī island, 24.
 Aḍāfir, 36.
 Adana, 99.
 Aden, 92.
 Adkash, 22.
 Adrianople, 20, 26, 101, 119, 123.
 Aetolia, 75.
 Africa, 80, 84.
 Afshar, 1.
 Akhal-tsikhe, 106.
 Ākhrīn (?), 11.
 Aleppo, 30, 81, 82.
 Almaligh, 93.
 Amasiya, 10.
 America, 24.

 Anatolia, 26, 42.
 Antarctic, 24.
 Antiochia, 99.
 Aq-qoyunlu, 2, 23, 111.
 Aq-Shehir, 99.
 Arabia, 84.
 'Arafāt, 99, 113.
 Aral Sea, 4, 24.
 Ardabil, 71.
 Arjish, 19.
 Astakos bay, 75.
 'Asfān, 99.
 Australia, 24.
 Austria, 19.
 'Avret-bazarī, 76.
 Aydīn sanjaq, 75.
 Aydīnjuq, 9.

'Ayn Zurqā, 99.
Āzarbayjān Turk, 1, 71.
Azov, 23, 126.

Badr, 36, 37, 38.
Bāghche-sarāy, 126.
Baghdād, 27, 113.
Balīq-ava (Balaklava), 126.
Balkans, 52.
Balqā, 99.
Baltic sea, 79.
Banū-'Āmir, 38, 39.
Banū-Aus, 37.
Banū-Kanāna, 37.
Banū-Qaynuqā', 37.
Banū-Qurayza, 37.
Barlas, 57.
Basra, 19, 23.
Bayat tribe, 71.
Belgrad, 19, 20, 21.
Benin, 80.
Berber, 80, 96.
Beshik-tash, 75, 95.
Bilqīs-pīnarī, 9.
Black Sea, 4, 24, 84.
Bobofcha, 21.
British Isles, 24.
Brusa, 25.
Bukhārā, 24.
Bulavadin, 99.
Bulgaria, 120.
Bulghār, 4.
Bulghurlu, 123.
Burtās, 84.
Bursuq, 126.

Cairo, 54.
Candia, 98.
Caspian Sea, 4, 24, 84.
Ceylon, 24.
Chaghatay, 6, 12, 13, 16, 56.
Chekmeje, 19.
Chihil-cheshme, 19.
China, 79, 84.
Chinsqa, 126.
Chios, 19, 21.
Constantinople, 8, 19, 21, 41, 42, 75, 81, 82, 106, 120.
Crete, 98.
Crimea, 21, 120, 126.
Cyprus, 23, 27.

Damascus, 54, 99, 103.
Dankāla, 80.
Danube, 24, 66.
Dār al-Ḥamrā, 99.
Dervenik village, 75.
Dhāt al-Ḥajj, 99.
Diyārbekr, 27.
Dnieper, 126.
Dniester, 120.
Don, 24, 126.
Dragamestos, 75.

Draghumsin village, 75.
Drava (Ṭarāva) river, 20, 21.
Duvirgi clan, 110.

Egri (Erlau), 20.
Egypt, 23, 30, 51, 99, 111.
Epirus, 75.
Eregli, 99.
Erzerum, 30.
Eski-Odalar Gate, 75.
Ethiopia, 80.
Europe, 79.
Eyyüb ward, 19, 21, 76.

Farah-kermen, fort, 126.
Fārs, 2, 57.
Fātiḥ mosque, 76.
Fez, 23.
Florence, 79.
France, 79.

Gabon, 80.
Gallipoli, 9.
Genoa, 19.
Ghuzz, 22.
Germiyān, 10, 11.
Gog, 22, 25.
Göklän, 110.
Guinea gulf, 80.
Gul-'anbar fort, 21.
Gyula, 21.



Indira Gandhi National
Centre for the Arts

Hājji-Ḥasan mosque, 67.
Ḥamā, 99.
Ḥamrā al-Asad, 38.
Herat, 7, 12, 13, 56, 70, 93, 122.
Ḥiṣār, nāḥiya, 75.

Iberian peninsula, 24.
Ilghīn, 99.
Indian Ocean, 84.
Indus (Mihṛān), 84.
Irān, 3.
'Irāq, 25.
Isfahān, 57.
Istanbul, 123.
Iznik (Nicaea), 99.

Janissaries' Gate, 76.
Japan, 79.
Jayḥūn (Oxus), 4.
Jericho, 25.
Jerusalem, 26, 84, 99, 101.
Juhayna, 36.

Ka'ba, 49.
Kafa (Theodosia), 116, 126.
Kamchatka, 80.
Karkhī, 28.
Kartal, 99.
Kazan, 79.
Kefche ward, 123.
Kersh (Kerch), 126.

Khān-Calīq (Pe-king), 4.
 Khazar, 84.
 Khorasan, 125.
 Khotin, 120.
 Khwārazm, 113.
 Konia, *see* Qonya.
 Kuban, 126.
 Kurdistan, 21.
 Kūtahya, 101.

Ladoga Lake, 79.
 Leucas, 75.
 Luristān, 19.

Ma'ān, 99.
 Madagascar, 24.
 Magog, 22, 25.
 Maqlīq (Oymāq ?), 57.
 Marākesh, *see* Morocco.
 Malta, 19, 21.
 Manastir, nāhiya, 75.
 Mankūb, 126.
 Mar'ash, 27.
 Marseilles, 79.
 Marwa, 50.
 Medīna, 24, 26, 37, 75, 81, 84, 87, 97, 98, 99, 100, 101, 105, 125.
 Mediterranean, 84.
 Mekka, 24, 26, 75, 78, 82, 87, 98, 99, 100, 101, 105, 127.
 Mesopotamia, 1.
 Minā, 99.
 Mongols, 23, 113.
 Moon-mountains, 24.
 Morea (Mūra), 106, 108.
 Morocco, 23, 80.
 Moscovia, 126.
 Muzdalifa, 99.

Nakhichevān, 90.
 Naqsha island, 75.
 Nayman lands, 80.
 Nevshehir, 76.
 Nigde, 76.
 Niger, 24.
 Niksar (Neo-Caesaria), 9.
 Nile, 24, 51, 82, 84.
 Noghay country, 126.
 Nubians, 23.

Obdorsk (Obdoria), 80.
 Oḥod mountain, 37, 38.
 Orta-köy, 75.

Pasha-limanī, 75.
 Payas, 99.
 Perekop (Or), 126.
 Persia, 1, 19, 84, 102.
 Poland, 79.
 Pravadia, 120.

Qādi-köy, 123.
 Qāf mountains, 24.

Qaraman, 26, 30.
 Qara-qoyunlu, 1, 23.
 Qarlī-eli sanjaq, 75.
 Qāsim-pasha ward, 42.
 Qatifa, 99.
 Qaysariye, 78.
 Qīlīj-'Alī-pasha mosque, 76.
 Qipchaq plain, 79.
 Qīrāl-Istefan, 20.
 Qīyāt, 57.
 Qonya (Konia), 3, 12, 76, 99.
 Qozbekchiyan-odasī, 76.
 Qujaq village, 75.
 Qumāniya, White, 22.
 Quraysh, 35, 36, 37, 38.

Rabāt (Arabat), 126.
 Rābigh, 99.
 Red Sea, 80.
 Rome, 81.
 Ruhā, 111.
 Rūm, 27, 84.
 Rumelia, 26, 41-42, 75, 123.
 Russia (Rūs), 4, 79.

Sabā, 92.
 al-Sāghir (?) province, 11.
 Saint Elmo fort (Santiermu), 21.
 St. Petersburg, 79.
 Salonika, 3.
 Samarqand, 13.
 Sān'ā, 92.
 Śaṇḥaja, 80.
 Santarma (?), 21.
 Saqlāb (Slavs), 4.
 Scutari, 123.
 Shahrazūl, 19.
 Shahrazūr, 21.
 Siberia, 80.
 Simlāla tribe, 96.
 Sivas, 10.
 Sivash, 126.
 Sodom, 24.
 Sofāla, 4.
 Sofia, 20.
 Spain, 19, 23, 84.
 Srem, 20.
 Shamakhi, 23.
 Sīdī-Ghāzī, 99.
 Sōyūt, 99.
 Subashī village, 76.
 Sulṭān-ōyūk, 9.
 Sweden, 79.
 Syria, 30, 38, 103.
 Szigetvár, 19, 20, 21.

Ṭabaristān, 23.
 Taman, 126.
 Ṭamrūq (Temruk), 126.
 Ṭarāva, *see* Drava.
 Tatar, 120.
 Tataristān of Bulghar, 79.

Tataristān of China, 79.
 Tataristān of Tanqud, 80.
 Teberdārān-odasī, 76.
 Transcaucasia, 1, 23, 106.
 Toghuzghuz, 84.
 Tunis, 23.
 Turcomans, 52.
 Turkey, Eastern, 1.
 Türkmenistan, 110.
 Turks, 4.

Ulu-qīshla, 99.
 Urmia, 19.

Van, 23.
 Vasiliki, 75.
 Vazīqa nāhiya, 75.
 Vize, 53.

Vodena, 75.

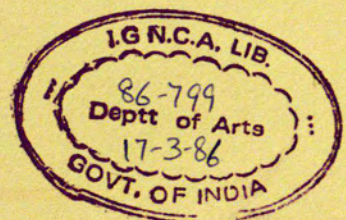
Wādī al-qurā, 99.
 Wādī-Fāṭima, 99.

Yalaq-ābād, 76.
 Yaqutia, 79.
 Yemen, 23.
 Yeni-shehir, 108.
 Yeso, Land of, 80.

Zalm fort, 21.
 Zemlin, 20.
 Zenj, 23.
 Zoroastrians, 113.
 Zughāwa, 23.
 Zūmrūd-qal'asī, 99.



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PLATES



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(a)



(b)

401. HIDĀYAT, DĪVĀN

(a) f.19b. PRINCE WITH ATTENDANTS

(b) f.70b. GARDEN SCENE





409. MĪR 'ALĪ SHĪR, DĪVĀN

f. 94b. A POLO MATCH



409. MĪR 'ALĪ SHĪR, DĪVĀN

f.158. MAJNŪN APPROACHING LAYLĀ'S TENT



کتاب

413. HISTORY OF SULTAN SULAYMĀN

f.14b. A PERSIAN MESSENGER BRINGS PRESENTS TO THE SULTAN



413. HISTORY OF SULTAN SULAYMĀN

f.28. DESTRUCTION OF THE FORT OF SAINT ELMO



413. HISTORY OF SULTAN SULAYMĀN

f.38. THE SULTAN'S PILGRIMAGE TO EYYUB



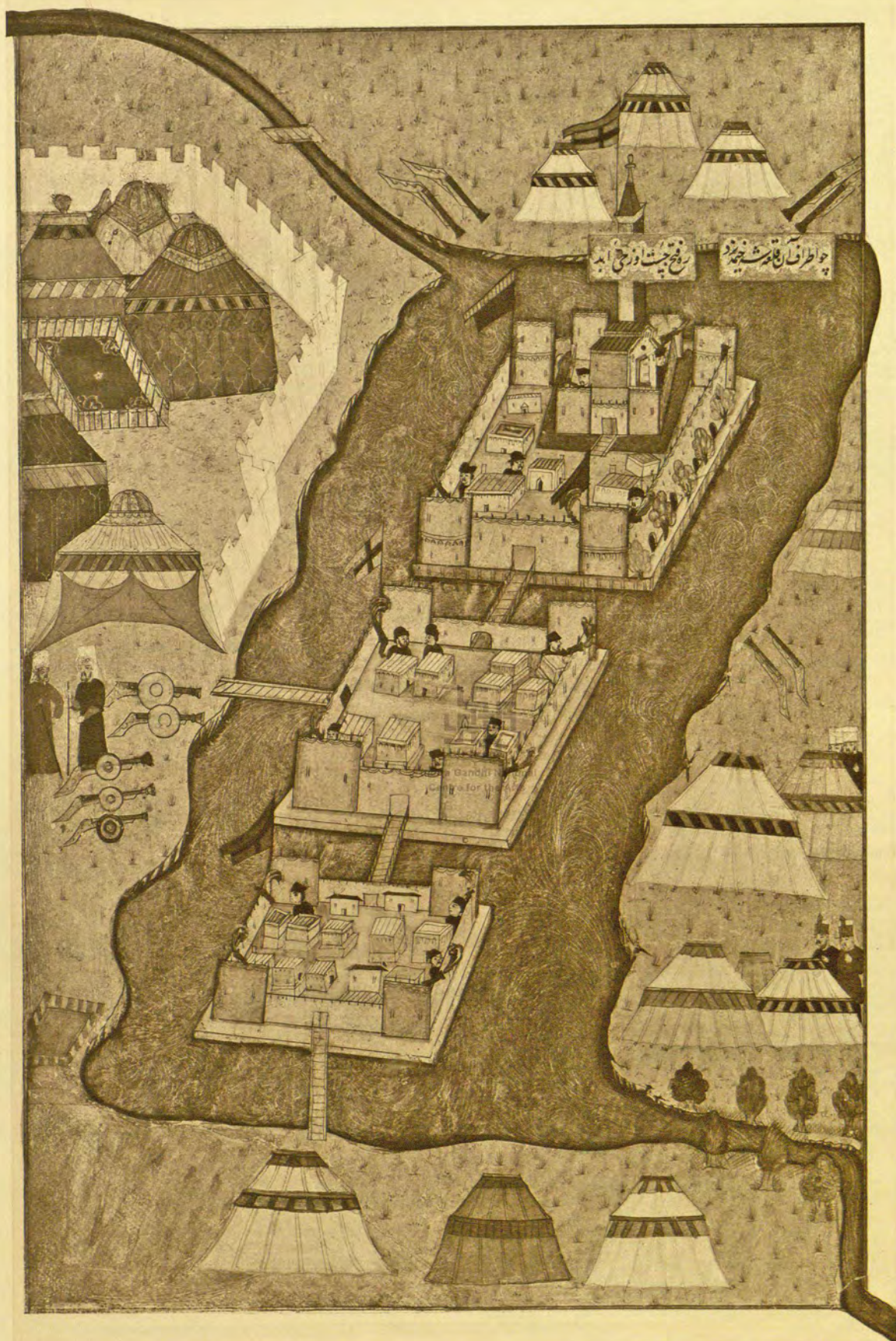
413. HISTORY OF SULTAN SULAYMĀN

f.60b. THE BRIDGE ON THE DRAVA



413. HISTORY OF SULTAN SULAYMĀN

f.64b. THE SULTAN WITH HIS ARMY



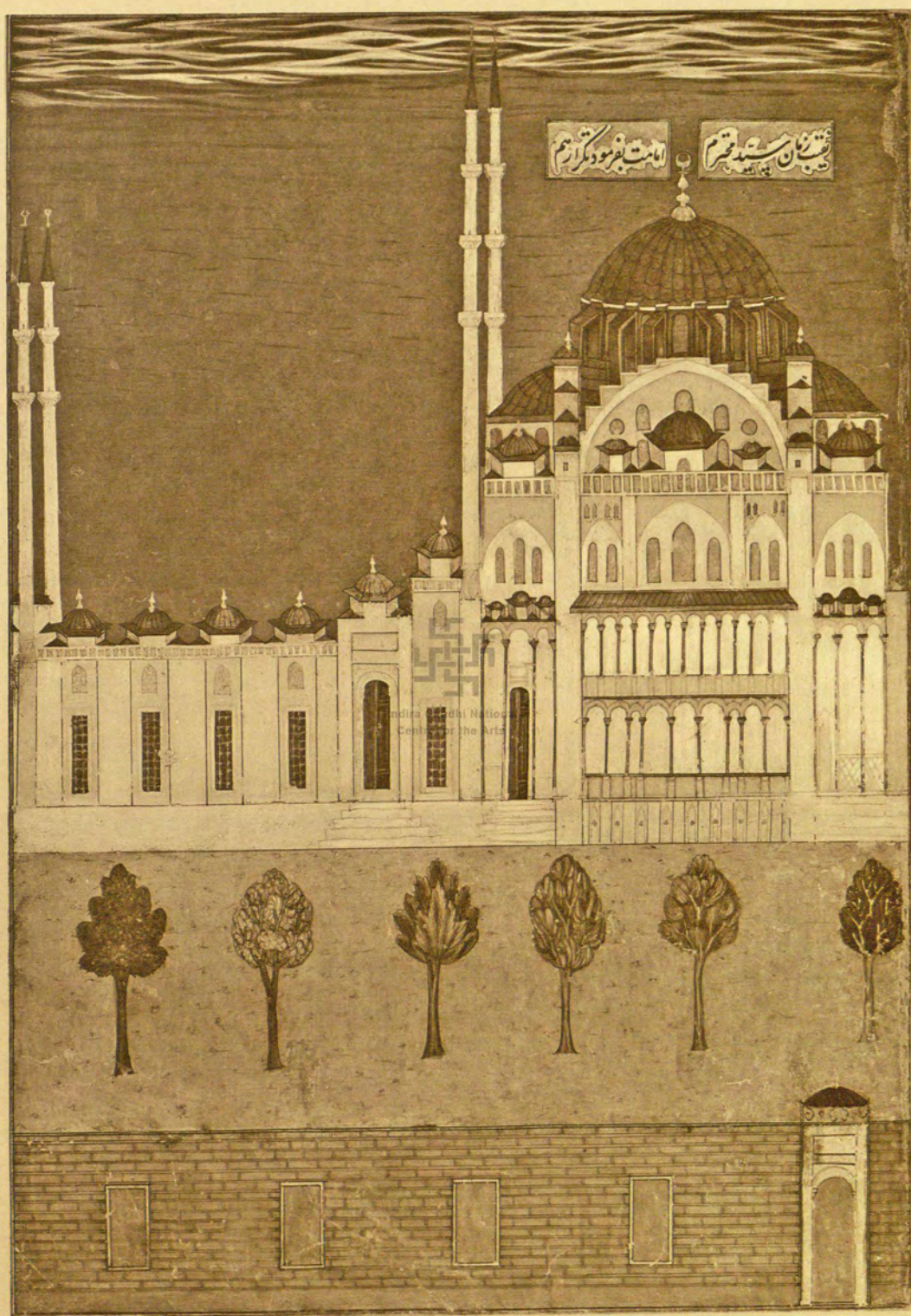
413. HISTORY OF SULTAN SULAYMĀN

f.65. THE FORTS OF SZIGETVÁR



413. HISTORY OF SULTAN SULAYMĀN

f.117. THE SULTAN'S FUNERAL



413. HISTORY OF SULTAN SULAYMĀN

f.119. THE MOSQUE OF SULAYMĀN



414. LUQMĀN, ZUBDAT AL-TAWĀRĪKH

f. 34. MAP OF THE WORLD



414. LUQMĀN, ZUBDAT AL-TAWĀRĪKH

f.61b. NOAH'S ARK



414. LUQMĀN, ZUBDAT AL-TAWĀRĪKH

f. 121. ASCENSION OF MUHAMMAD



419. LIFE OF MUHAMMAD
f.14. THE COMPANIONS CONGRATULATE 'ALĪ



419. LIFE OF MUHAMMAD

f. 44. THE JEWISH WOMEN ACCEPT ISLAM ON SEEING FĀTIMA'S CLOAK

خوش کرد ز ای فوق بیکیت نه کشتی سین و نه قیلله دن سین و نه
ایشه کلمش سین ددی طله کدوزنی تعریف ایلدی کیم



ایدو کین بلدزدی ایتدی بن قویشم اندن بی قویش مدح ایلدی
او کدی غمزه طله نک فصاحتنه قلاق اوزدی سوزنک

عباسی



423. GENEALOGIES

f.21b. THE PROPHET MUHAMMAD, THE FOUR CALIPHS, AND OTHERS



423. GENEALOGIES

f.26b. THE SULTANS ORKHAN, MURĀD I, BĀYAZĪD I, AND MUHAMMAD I



(a)



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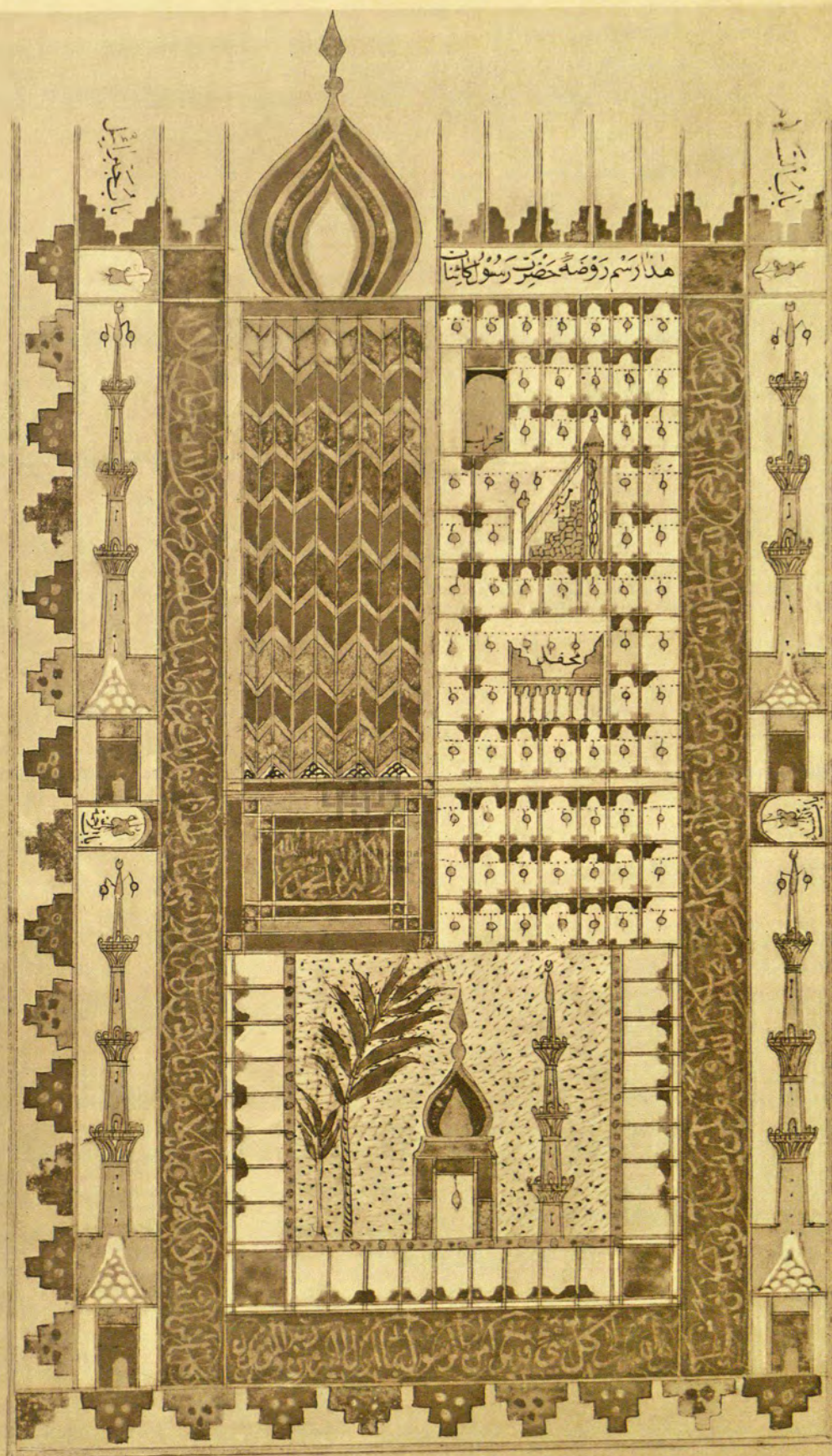


(b)

424. ANTHOLOGY

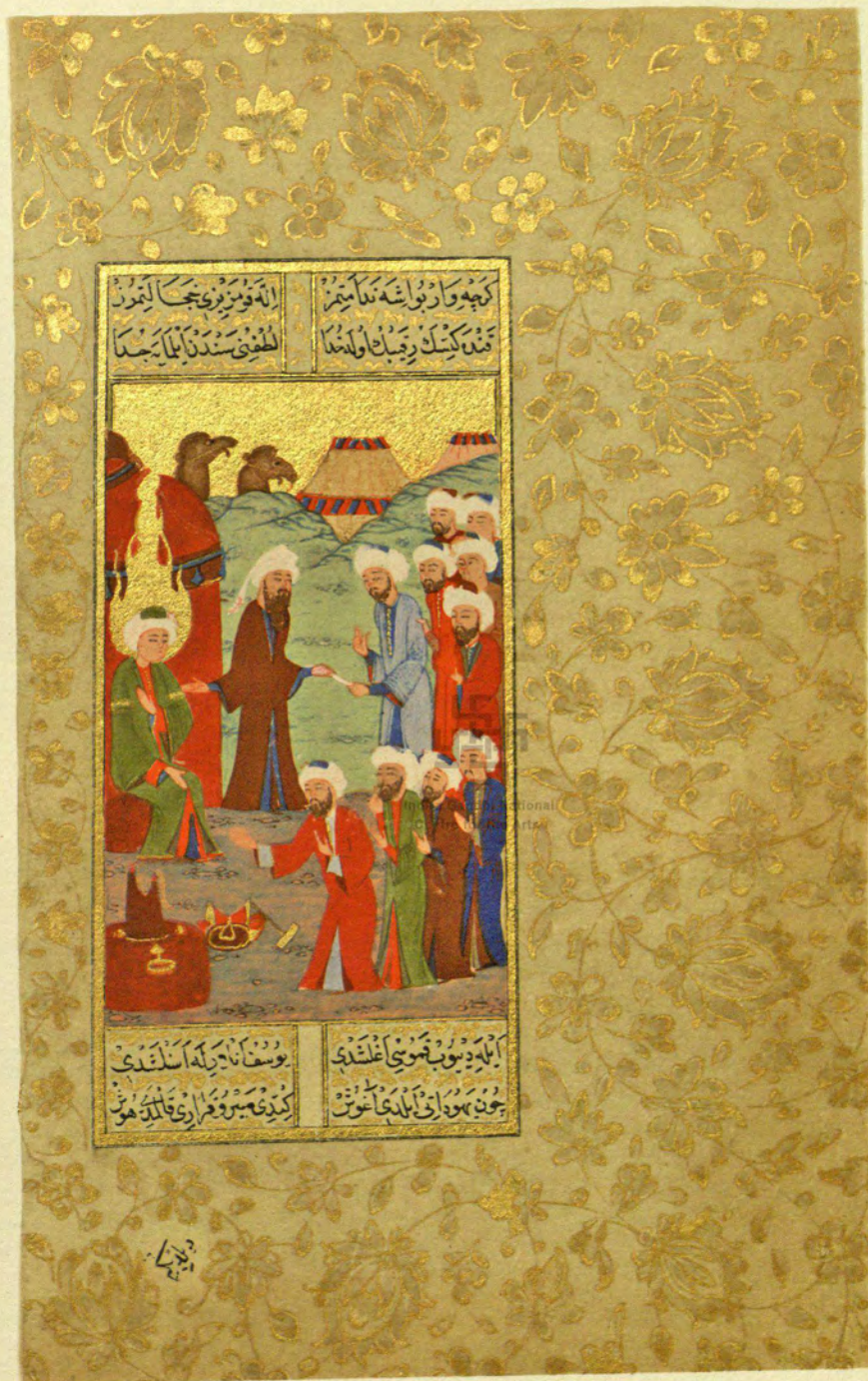
(a) f.60. ANGELS IN A GARDEN

(b) f.104. A KING ON HORSEBACK WITH ATTENDANTS



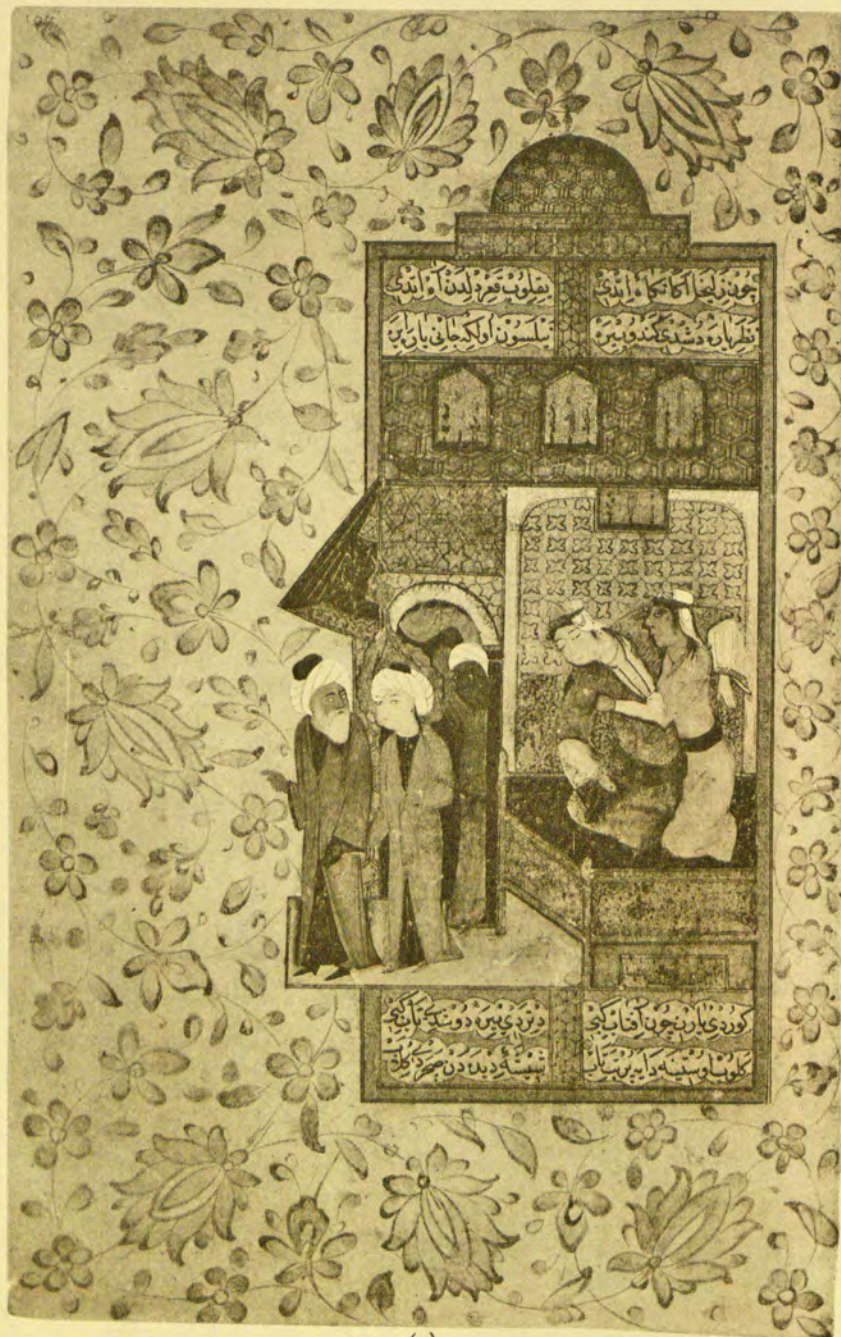
427. COMPOSITE MANUSCRIPT

f.20. THE SEPULCHRE OF MUHAMMAD



428. YŪSUF - U - ZULAYKHĀ

f. 57b. JOSEPH BIDDING FAREWELL TO HIS BROTHERS



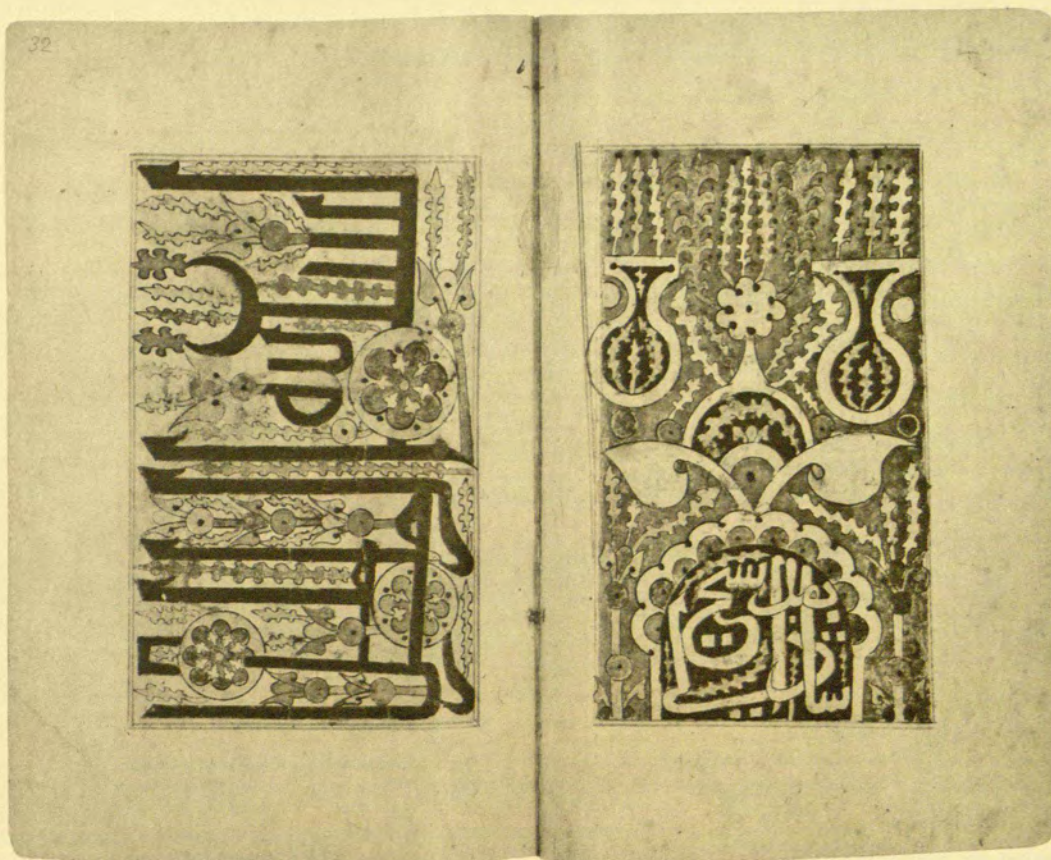
(a)



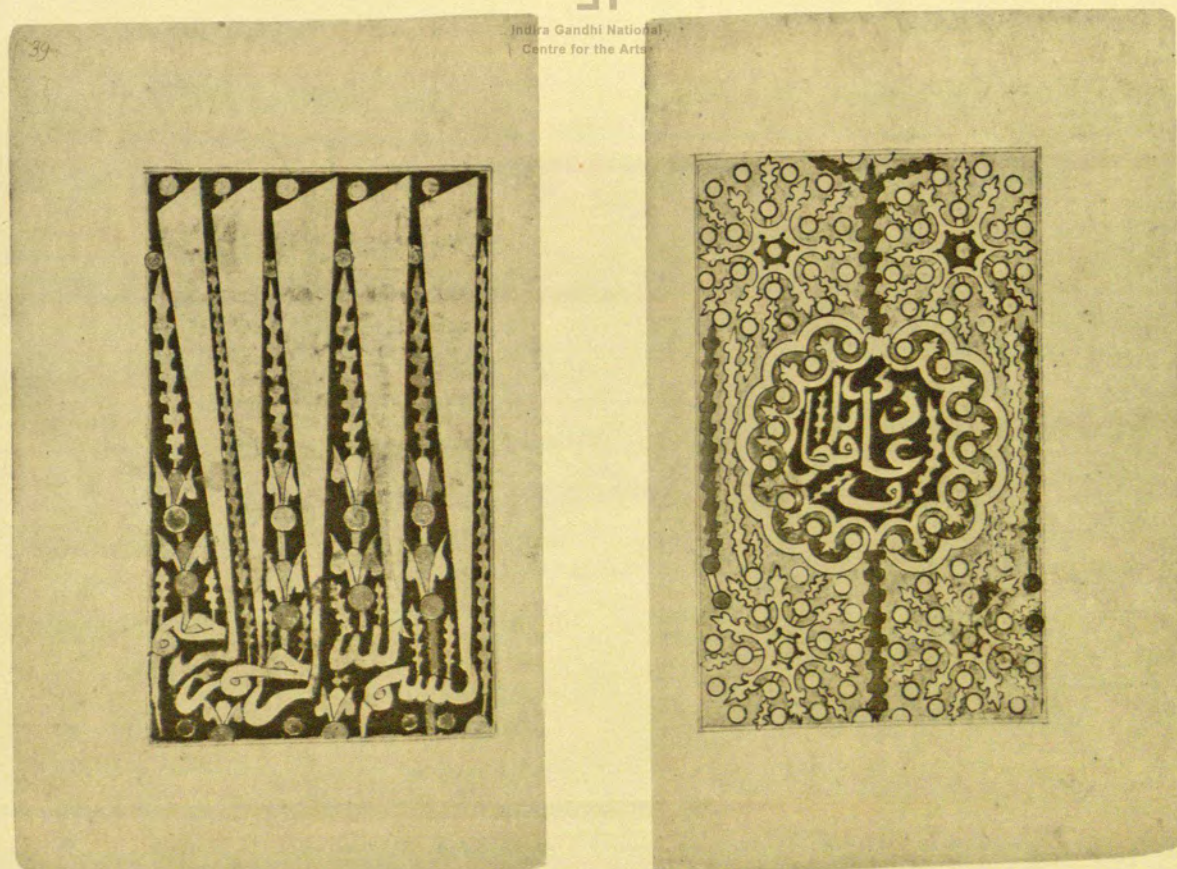
(b)

428. YŪSUF - U - ZULAYKHĀ

(a) f. 107. ZULAYKHĀ CATCHES SIGHT OF JOSEPH. (b) f. 67b. JOSEPH AND THE DRAGON



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429. BOOK OF PRAYERS

ff. 31b, 32, 64b AND 39. DECORATED PAGES

لشمس در بنی کوه در احکام بیان ایسدر



احکام شرح آفتاب ماه شمس در بنی کوه در و سعاد اکبر در بنی کوه در
ما تلدر خداوند اقلیم در هر آیدم بر بنی قطع ایلر بر بلدر دوردن تمام ایلر و فلک
قالنلغی او جویز بیک و الی بش بیک در ت میلدر اعظم کوکبدر چون ساعت شمس
اولان ایود لاملوک سلا طین بوزن کور ملک و تحده او تومق و با شنه تاج او ت
و علم و سنجاق دزمک و تربتی اشلا اشملک و یکی بنجر و یکم و اولوایشه تابشلق
اول باد شاهله متعلقدر و الایره مزد و عاریت اتمک و اذق و رتمق و قتان
المق و دشمن اوزرینه دونله و ارمق و جله مکر و هدر و اما هر او علا نکد بوساعده
دو غنه اینو و مقبل و عالی همت اوله
الله اعلم و احکم

(b)

لذکر در او بنی کوه در احکام بیان ایسدر



احکام شرح زهره ایکنی فلک در و سعاد اصغر در عطار دکنی سیر ایدر اما کاه
سر عتله سیر ایدر سمشک او کجه کیدر و کاه سمشک اردنجه کیدر و فلک
قالنلغی او جویز بیک و الی بش بیک در ت میلدر اعظم کوکبدر چون ساعت شمس
اولان ایود لاملوک سلا طین بوزن کور ملک و تحده او تومق و با شنه تاج او ت
و علم و سنجاق دزمک و تربتی اشلا اشملک و یکی بنجر و یکم و اولوایشه تابشلق
اول باد شاهله متعلقدر و الایره مزد و عاریت اتمک و اذق و رتمق و قتان
المق و دشمن اوزرینه دونله و ارمق و جله مکر و هدر و اما هر او علا نکد بوساعده
دو غنه اینو و مقبل و عالی همت اوله
الله اعلم و احکم

(a)



439. ALBUM

f.2b. A FALCONER; TWO YOUTHS BY A STREAM



(a)



(b)

439. ALBUM

(a) f.6. TWO HORSEMEN (b) f.10b. TWO YOUTHS STANDING



439. ALBUM

f.7. A DRAGON

Emery Walker Ltd. photo



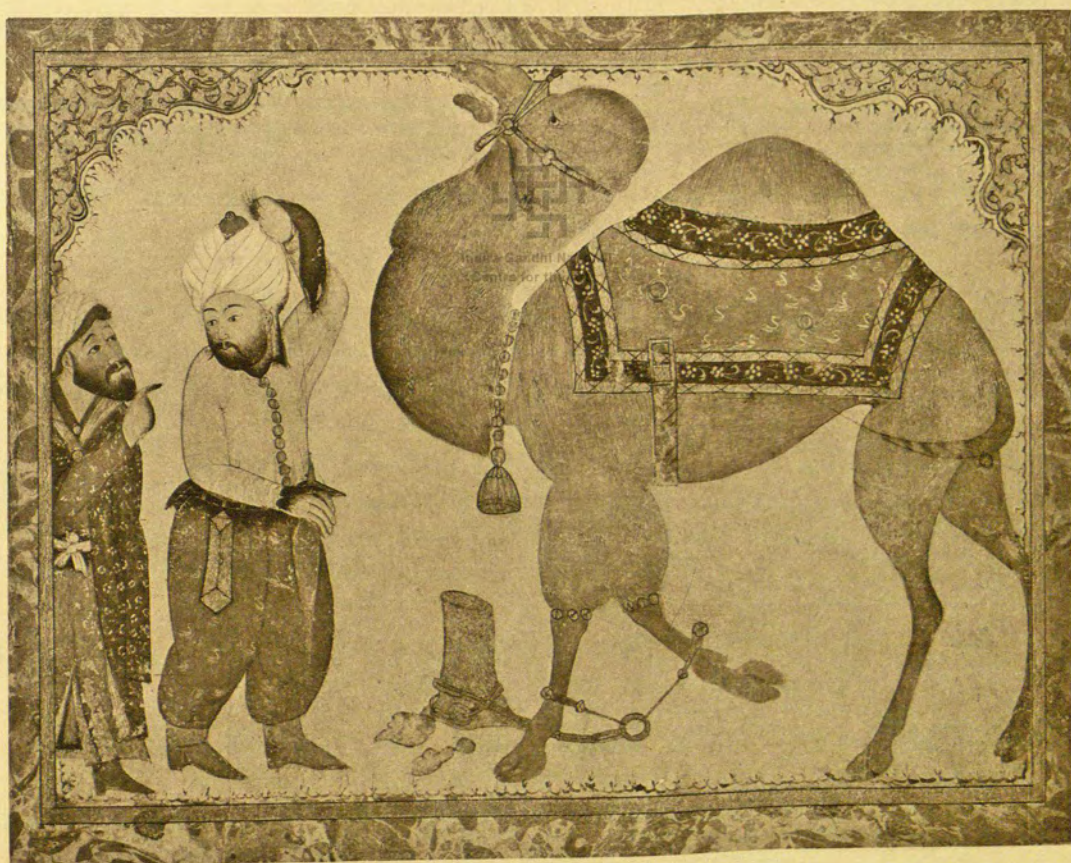
439. ALBUM

f.9. A BANQUET

Emery Walker del. ph.



(a)



(b)

439. ALBUM

(a) f.11. A LION (b) f.8. CAMEL AND TWO MEN



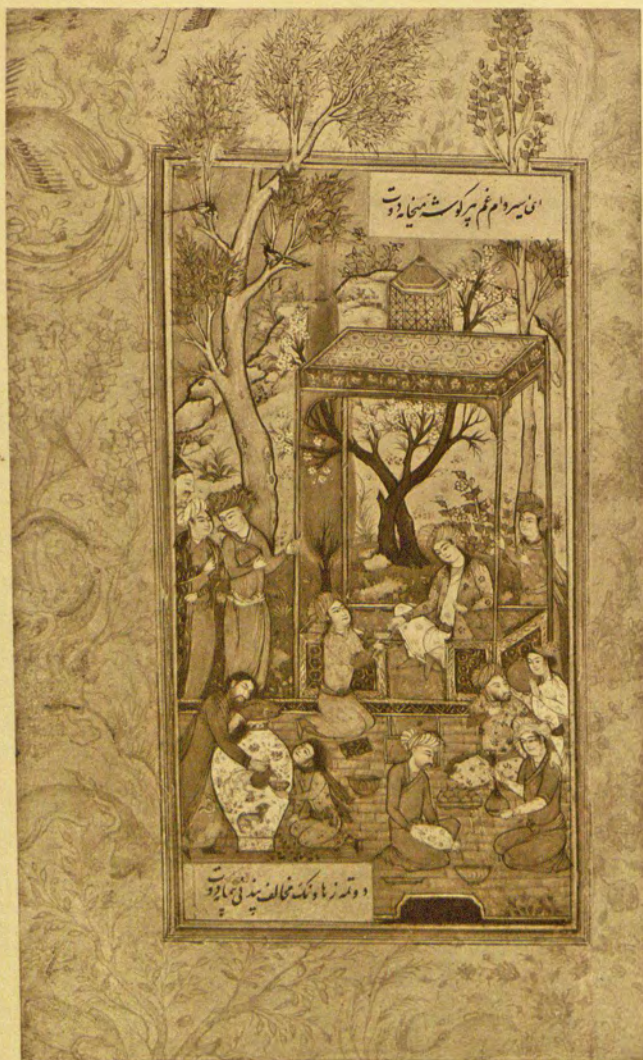
(a)



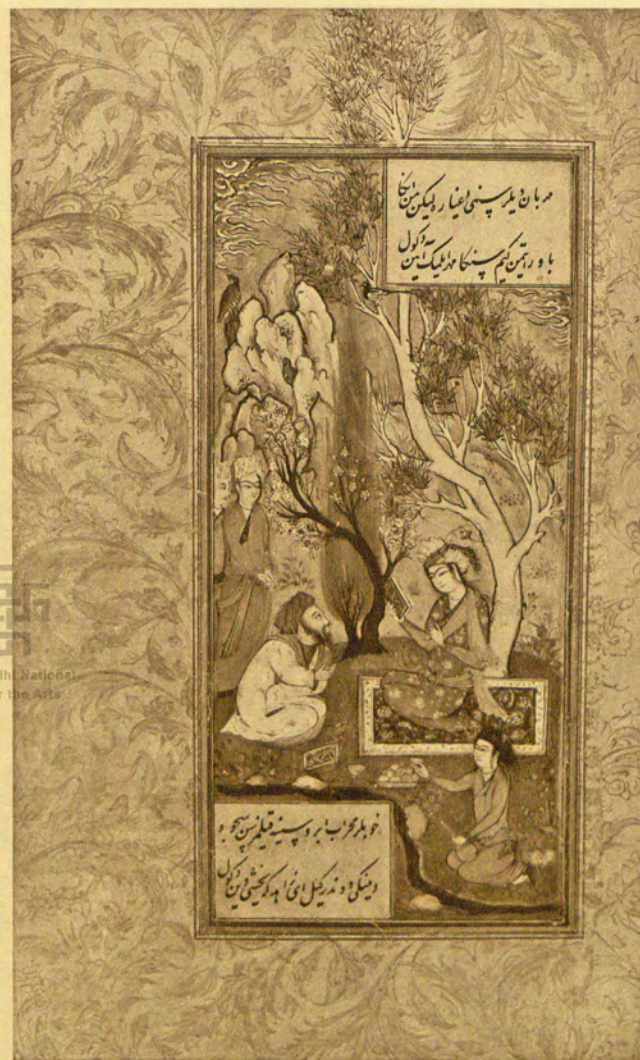
(b)

439. ALBUM

(a) f.12b. A YOUTH SEATED (b) f.4. A MOUNTED ARCHER



(a)



(b)

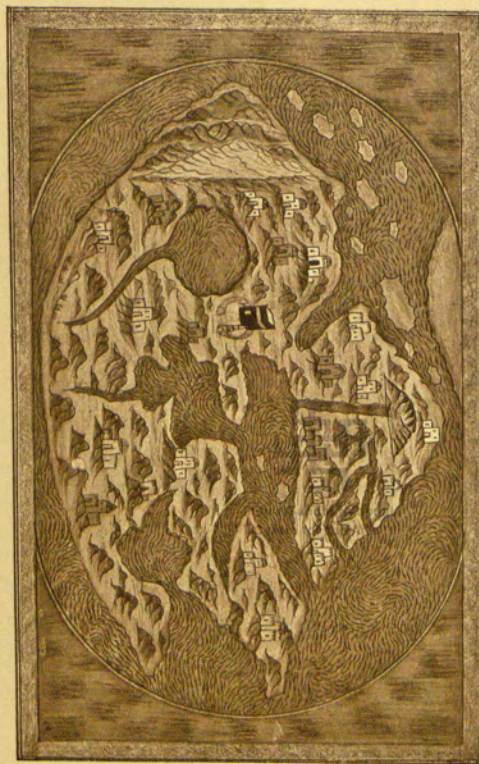
440. FUDŪLĪ, DĪVĀN

(a) f.18. PRINCE WITH ATTENDANTS IN A GARDEN

(b) f.55. YOUTH AND SHAYKH



(a)



(b)



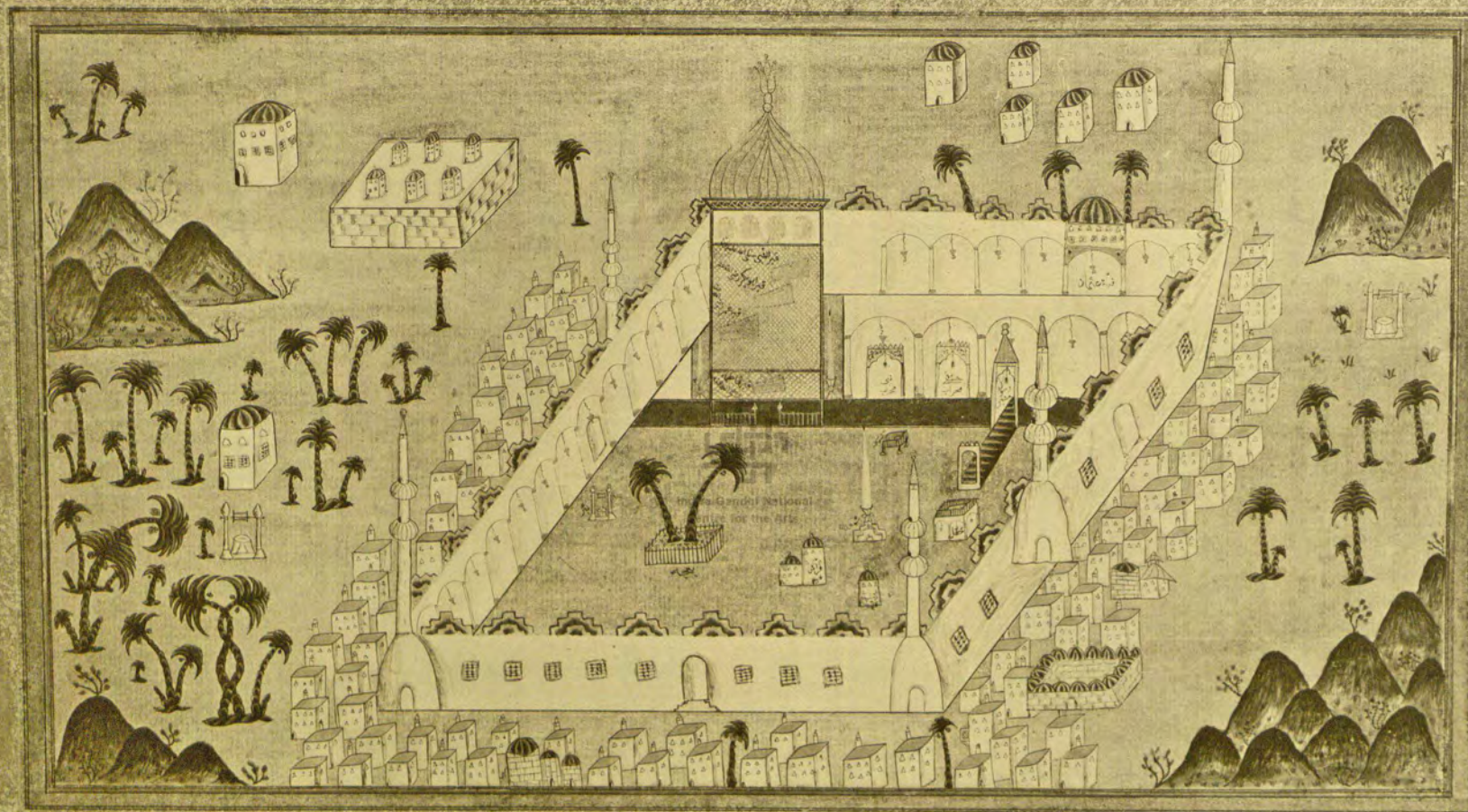
(c)

444. AL-DURR AL-MUNAZZAM

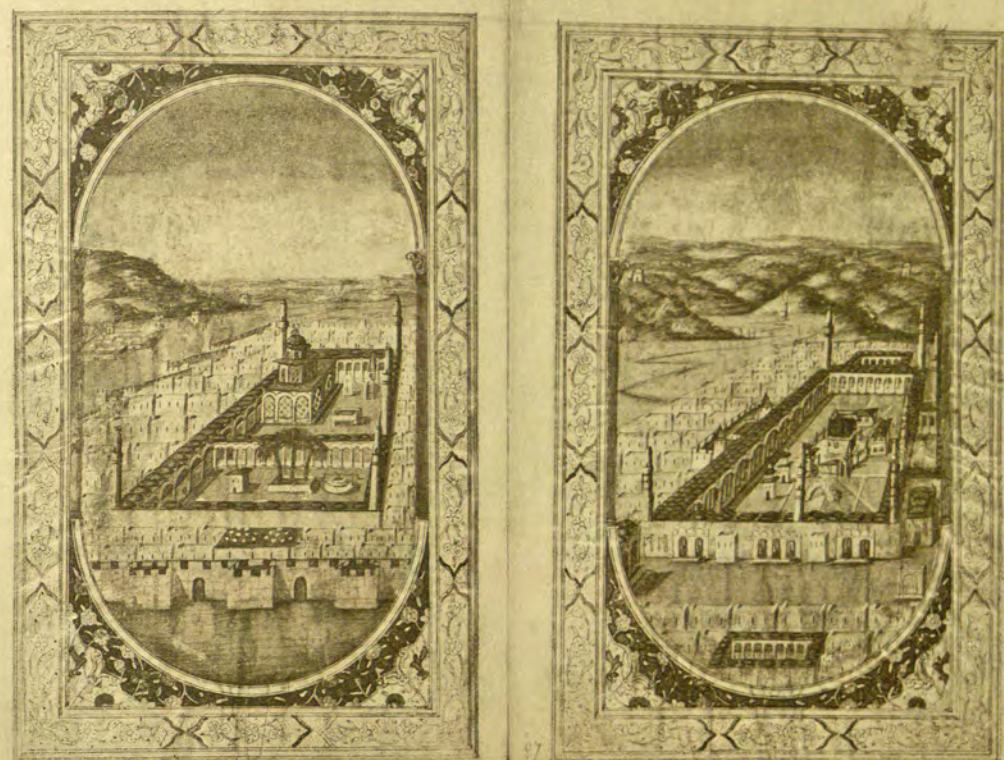
(a) f.272. A HORSEMAN WITH GUIDE

(b) f.234b. MAP OF THE WORLD

(c) f.260b. A SHIP ON THE NILE

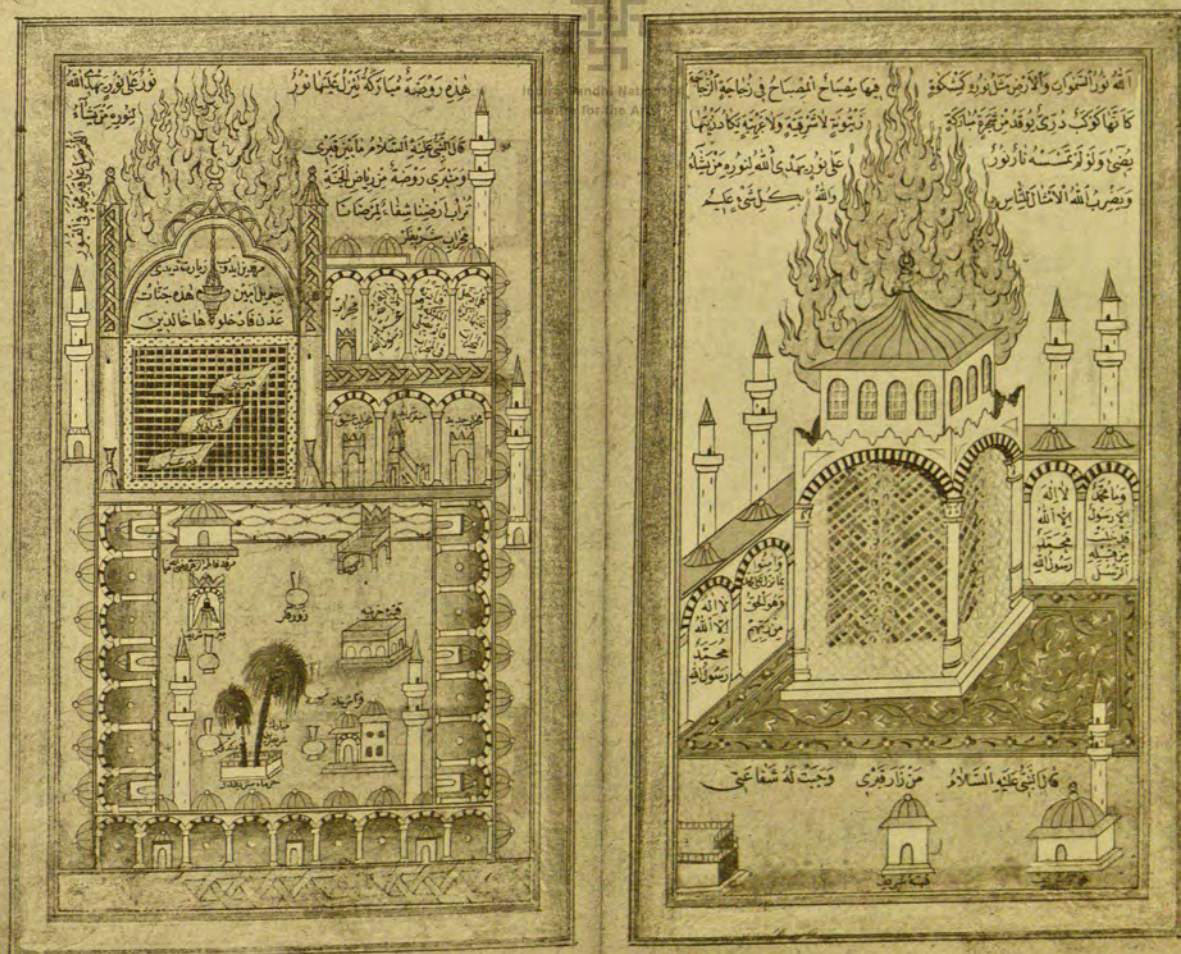


447. ALBUM
f. 6b. THE MEDĪNA SANCTUARY



460. DALĀ'IL AL-KHAYRĀT

ff. 13b AND 14. MEKKA AND MEDĪNA



463. BOOK OF PRAYERS

ff. 95b AND 96. MUHAMMAD'S TOMB AND MEDĪNA

شد ساهبا که گشت گرفت جای منصور
لکلمه اری کان حلاج مانده است ناکشیده



474. NAFAHĀT AL-UNS

f.79. THE MARTYRDOM OF MANSŪR AL-HALLĀJ



474. NAFAHĀT AL-UNS

f.219b. THE SHAYKH 'UBAYDULLĀH AND HIS DISCIPLES

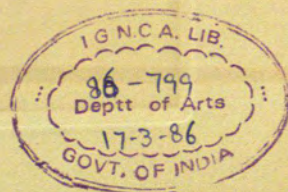


منظم

474. NAFAHĀT AL-UNS

f.248b. DANCING DERVISHES OF THE MEVLEVĪ ORDER

Emory Walker Ltd. photo



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72. -do-: A Catalogue of the Turkish Manuscripts and Miniatures by Minorsky,
V, introduction by Wilkinson, Pp. xxv, 145 with 42 plates and 8 frontis.
in colour, 14" x 10 $\frac{1}{2}$ ", Dublin: 1958



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